

Hudson Roysler: Silversmith, Designer, Craftsman

By

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Table of Contents

Acknowledgements.....ii

List of Figures.....vi

Hudson Roysher: Artist Statement.....1

Chapter 1: Introduction: A Renaissance in American Silversmithing: The Work of Hudson Roysher2

Chapter 2: Modernism Shaped by Tradition: Roysher’s Secular Work.....56

Chapter 3: Exploring the Field of Industrial Design: Life in the Machine Age.....98

Chapter 4: The Creation of a “Living Art”: A Foray into Ecclesiastical Work.....121

Chapter 5: Epilogue.....186

Catalogue Raisonné.....188

 Secular Work.....189

 Jewelry and Accessories.....244

 Maces and Academic Regalia.....276

 Industrial Design.....289

 Ecclesiastical Work.....299

Appendix.....463

Bibliography.....493

Acknowledgements

While I was working as a silver specialist at Freeman's auction house in Philadelphia, we acquired several pieces of twentieth-century silver for one of our upcoming sales. Part of this consignment included two works by Hudson Roysler, a California silversmith. Little did I know that Hudson's son Martin would call me to discuss his father's silver. During one of our conversations, Martin planted a seed in my head after mentioning that he and his sister Allison had left their father's entire archive to the Huntington Library in San Marino, California several years before. When I decided to pursue my doctorate, I began to explore a few different dissertation topics, but I was not completely satisfied with any of my ideas. Then, the seed that Martin planted began to grow. I contacted the Huntington to see if any researchers had combed through Roysler's archives. To my great fortune, they remained untouched. There was a treasure trove of information waiting for me in California. It is often said that everything happens for a reason, and this was one of those occasions. I could not have asked for a better figure to explore, and Martin and Allison were invaluable resources. Martin was especially eager to help me understand countless details of his father's life and career. He was, and will continue to be, supportive of this project.

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List of Figures

Chapter One

Figure 1.1. Portrait of Hudson Roysher, late 1940s. Image source: Binder 4, Roysher Collection.

Figure 1.2. Erik Magnussen (Danish, born 1940) for Gorham Manufacturing Company, Cubic coffee service, 1927, silver with gilding and ivory, Cooper Hewitt, Smithsonian Design Museum, 1991.126.488.

Figure 1.3. Hans Wegner (Danish, 1914–2007) for Johannes Hansen, *Peacock* chair, 1947, teak and ash, Vitra Design Museum.

Figure 1.4. Windsor armchair, 1790–1810, beech, ash, and yew, 99.5 x 66 x 55 cm, Victoria & Albert Museum, W.8-1918.

Figure 1.5. Peter Muller-Munk (American, born Germany, 1904–1967) for the Revere Copper and Brass Co., *Normandie* pitcher, ca. 1935–37, chrome-plated brass, 12 x 9 1/2 x 3 1/4 in., Minneapolis Institute of Arts, 98.276.60.

Figure 1.6. Charles Robert Ashbee (English, 1863–1942), Muffin dish, ca. 1900, electroplated-silver and moonstone, 10.1 x 23 cm, National Gallery of Victoria, Melbourne, 2005.515.a-b.

Figure 1.7. Florence R. Roysher, *Table Runner in Blue and Black*, 1939, First Prize, May Show, 1939. Registrar's Office Loan and Editorial Photographs, Cleveland Museum of Art Archives.

Figure 1.8. Alys Young, *Satyr*, terracotta, 18 in. Roysher Family Collection. Image source: Courtesy of Martin Roysher.

Figure 1.9. Albert Carl Young, *Adoration*, 1935, carved plaster, exhibited at May Show. Registrar's Office Loan and Editorial Photographs, Cleveland Museum of Art Archives.

Figure 1.10. Parker Appliance Company Machine Shop, Euclid Avenue, Cleveland Ohio, 1930s. Image source: Jeffrey L. Rodengen, *Parker Hannifin Corporation: A Winning Heritage* (Fort Lauderdale: Write Stuff Inc., 2009), 20.

Figure 1.11. Portrait of Hudson Roysher, early 1930s. Image source: Courtesy of Martin Roysher.

Figures 1.2 and 1.13. Hudson Roysher and Alli Ritari, 1930s. Image source: Roysher Family Collection.

Figure 1.14. *Major Components of Airplane (Exploded View)*. Image source: Courtesy of Martin Roysher.

Figures 1.15 and 1.16. *Ladle Forging Stages*. Image sources: Broadside No. 1, Roysher Collection and Hudson Roysher Electronic Archive.

Figure 1.17. Hudson Roysher (American, 1911–1993), *Ladle*, ca. 1941, sterling silver. Image source: SM Publications.

Figure 1.18. Hudson Roysher (American, 1911–1993), *Ladle*, early 1950s, sterling silver, 7 1/2 in., Roysher Family Collection. Image source: Photo by the author.

Figure 1.19. *Roysher Annealing Processional Cross*. Image source: Hudson Roysher Artist File, American Craft Council Archives.

Figure 1.20. *Roysher Raising Silver*. Image source: Binder 4, Roysher Collection.

Figure 1.21. *Bowl Raising Stages*. Image source: Roysher Electronic Archive.

Figures 1.22 and 1.23. *Chisel Carving*. Image source: Roysher Electronic Archive.

Figure 1.24. *Roysher Engraving Pedlow Tea Service*. Image source: Binder 4, Roysher Collection.

Figure 1.25. Hudson Roysher (American, 1911–1993), *Altar Cross*, 1959, brass and oak, The Church of Saint Paul in the Desert, Palm Springs, California. Image source: Photo by the author.

Figures 1.26 and 1.27. *Holy Ghost Baldachin Ornament* (and molds), 1954, brass, 15 in., Saint Brigid Catholic Church, Los Angeles, California. Image source: Hudson Roysher Electronic Archive.

Figure 1.28. “Carlton Ball, John Paul Miller, Hudson Roysher, Edris Eckhardt.” Image source: *Craft Horizons* 17, no. 4 (July/August 1957): 30.

Figure 1.29. Allan Adler (American, 1916–2002), “Swedish Modern” sterling silver flatware service for eight. Images source: Skinner.

Figure 1.30. Allan Adler (American, 1916–2002), *Tea Service*, ca. 1950, sterling silver and ebony, 6 x 10 in. (teapot). Image source: Cottone Auctions.

Figure 1.31. Georg Jensen (Danish, 1866–1935), *Coffee pot, creamer and sugar bowl*, “Blossom” pattern, ca. 1925–1932 and 1933–1944, sterling silver and ivory, 7 1/4 in. (coffee pot). Image source: Sotheby’s.

Chapter Two

Figure 2.1. Hudson Roysher (American, 1911–1993), *Tea Service*, 1944, sterling silver and ebony, 6 x 12 1/2 x 7 in. (teapot), 4 x 8 3/4 x 4 3/4 in. (sugar bowl), 2 5/8 x 8 x 5 3/16 in. (creamer), The Huntington Library, Art Collections, and Botanical Gardens, 2013.2.1–3.

Figure 2.2. Joseph & John Angell (English, active from 1831), *Teapot*, 1840–1841, silver. Image source: Leopard Antiques.

Figure 2.3. Hudson Roysheer (American, 1911–1993), *Coffee Set with Tray*, 1933, pewter and Formica. Image source: Binder 4, Roysheer Collection.

Figure 2.4. Hester Bateman (English, 1709–1794), *Teapot*, 1790–1791, silver, 6 1/2 in. Sold at Freeman's, sale 1535, December 15, 2015.

Figure 2.5. Hudson Roysheer (American, 1911–1993), *Two Compartment Cigarette Server*, ca. 1937, sterling silver and African vermillion, 8 in. Image source: Binder 4, Roysheer Collection.

Figure 2.6. Richard Bell (London), *Tankard*, ca. 1735–1736, silver, 7 1/4 in. Image source: Heritage Auctions, Fine Silver & Vertu Signature Auction #5154, Dallas, November 5, 2013, lot #68094.

Figure 2.7. Hudson Roysheer (American, 1911–1993), *Cigarette Holder*, late 1940s, sterling silver and variscite. Image source: Box 1, Subject File, Hudson Roysheer, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.

Figure 2.8. Charles S. Green & Co. (Birmingham), *Silent Butler*, silverplate with wooden handle, 3 x 4 1/2 x 7 in. Image source: The Elephant's Foot Antiques, West Palm Beach, Florida.

Figure 2.9. *Marlboro: America's Luxury Cigarette*, Marlboro advertisement, 1935. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.

Figure 2.10. *More Doctors Smoke Camels Than Any Other Cigarette*, Camel advertisement, 1946. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.

Figure 2.11. *To keep a slender figure No one can deny . . .*, Lucky Strike advertisement, 1929. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.

Figure 2.12. Hudson Roysheer (American, 1911–1993), *Decanter Set with Tray*, 1945, sterling silver and Sumatra cane, 1 1/2 x 20 x 12 in. (tray), 10 7/8 x 4 1/2 in. (decanter), 2 3/8 x 2 1/16 in. (cordials), The Huntington Library, Art Collections, and Botanical Gardens, lent by Martin Roysheer and Allison Wittenberg, L2013.31.1–4

Figure 2.13. Hudson Roysheer (American, 1911–1993), *Set of Muddlers*, ca. 1945, sterling silver, 5 1/4 in. (set of eight), 8 in. (single), Roysheer Family Collection. Image source: Hudson Roysheer Electronic Archive.

Figure 2.14. Hudson Roysheer (American, 1911–1993), *Meat Platter*, 1940s, sterling silver, 25 x 16 in., The Manhattan Art & Antiques Center, New York City. Image source: Freeman's Auction.

Figure 2.15. Hudson Roysheer (American, 1911–1993), *Serving Dish*, 1940s, sterling silver, 1 1/2 x 14 1/4 x 5 3/4 in. Image source: Freeman's Auction.

Figure 2.16. Hudson Roysher (American, 1911–1993), *Pair of Decanters*, ca. 1951, sterling silver and mastodon ivory, 9 1/4 in. Image source: Binder 4, Roysher Collection.

Figure 2.17. Bullock’s Wilshire Sales Tag. Image source: Courtesy of the Nelson-Atkins Museum of Art.

Figure 2.18. Hudson Roysher (American, 1911–1993), *Tea and Coffee Service*, 1940, sterling silver and ebony, 11 1/2 x 8 1/4 x 4 in. (coffee), 10 x 7 3/8 x 3 1/4 in. (teapot), 4 x 6 1/4 x 3 in. (creamer), 6 1/4 x 3 x 3 in. (sugar), The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.1. Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.

Figure 2.19. Stone Associates, *Tea and Coffee Service, Water Pitcher, Bowls, and Flatware*. Image source: Mary Moore, “New Silhouettes in Silver,” *Craft Horizons* 9, no. 1 (Spring 1949): 18.

Figure 2.20. Gebelien, *Cup and Teapot*. Image source: Moore, “New Silhouettes in Silver,” 18.

Figure 2.21. Porter Blanchard, *Coffee Set*. Image source: Moore, “New Silhouettes in Silver,” 18.

Figure 2.22. Display Cases, *Form in Handwrought Silver*. Images from: Box 3, Exhibitions: 1949 Folder, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.

Figure 2.23. Hudson Roysher (American, 1911–1993), *Decanter* (third from left), 1951, sterling silver. Image Source: Cleveland Museum of Art Archives.

Figure 2.24. “Angeleno’s Silver Bottle Joins War Against Reds.” *Los Angeles Times*, May 28, 1951, n. pag.

Figure 2.25. United States Information Agency Reprint of Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *America Illustrated*, no. 28 (October 1958): 52–55.

Figure 2.26. United States Information Agency Reprint of Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *America Illustrated*, no. 28 (October 1958): 52–55.

Figure 2.27. Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 50–52 and 62–65.

Figure 2.28. Catalogue Cover, *Masters of Contemporary American Crafts*. Image source: Box 1, Shows Folder, Roysher Collection.

Figures 2.29. and 2.30. Installation Shots of *Masters of Contemporary American Crafts*. Image source: Records of the Department of Decorative Arts: Exhibitions Masters of Contemporary American Crafts [02/14/1961–04/23/1961] [13] corres. (1961–2002).

Figure 2.31. Hudson Roysheer (American, 1911–1993), *Censer / Thurible*, 1940, sterling silver, 10 1/4 x 4 1/4 x 4 1/4 in. (censer), 33 3/8 in. (overall), The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.2

Figures 2.32–2.37. Hudson Roysheer (American, 1911–1993), *Mace* for Syracuse University, 1959, sterling silver, carnelian, and lapis lazuli, 42 in. Syracuse University, University Art Collection, Sims Hall, 59.35. Image source: Binder 4, Roysheer Collection.

Chapter Three

Figures 3.1 and 3.2. Hudson Roysheer for Designers for Industry, Inc., *Panel Cabinet and Rheostat Cover* for the Clark Controller Company and *Deluxe Autopoint Pencil* for the Autopoint Pencil Company. Image source: Oversize Box 3, Industrial Design Oversize Originals, Roysheer Collection.

Figure 3.3. Hudson Roysheer for Designers for Industry, Inc., *Roadmaster Bicycle* for the Cleveland Welding Company. Image source: Oversize Box 3, Industrial Design Oversize Originals, Roysheer Collection.

Figure 3.4. Joseph Baylor Roberts (American, 1902–1994), *Mercury Departing*, Cleveland, Ohio, 1936, chromogenic print. Image source: National Geographic Fine Art Galleries.

Figure 3.5. Burlington *Zephyr*, 1934. Image source: Classic Streamliners, <https://www.classicstreamliners.com/npt-pioneer-zephyr.html>

Figure 3.6. *Royal Scot* 6100 Class. Image source: Heritage & Preserved Steam Locomotive Engines, <http://www.docbrown.info/docspics/ArchiveSteam/loco46100.htm>

Figure 3.7. Promotional material from Chouinard Art Institute. Image source: Box 2, Industrial Design, Roysheer Collection.

Figures 3.8 and 3.9. Left: Student making a clay model of a sewing machine. Right: An example of a student's lettering work. Image sources: Oversize Box 3, H. Roysheer, Chouinard I.D. Student Work, Roysheer Collection.

Figure 3.10 and 3.11. Student designs for Remington electric razor and television cabinet. Image sources: Oversize Box 3, H. Roysheer, Chouinard I.D. Student Work, Roysheer Collection.

Figure 3.12. Promotional material from Chouinard Art Institute, Image source: Box 2, Industrial Design, Roysheer Collection.

Figure 3.13. Chair, designed by Hudson Roysheer, ca. 1949, upholstered fiberglass shell on steel frame, Roysheer Family Collection. Image source: Photo by the author.

Figure 3.14. Eero Saarinen (American, born Finland, 1910–1961) for Knoll Associates, *Womb Chair*, 1946, upholstered latex foam on fiberglass-reinforced plastic shell and chrome-plated steel rod base, 36 1/2 x 40 x 34 in., The Museum of Modern Art, 447.1956.a–c.

Figure 3.15. Design for a nonrolling torque tool handle, patent US D154326 S. Image source: www.google.com/patents.

Figures 3.16–3.19. Scribe Projector, designed by Hudson Roysheer for the Visualizer Company, Beverly Hills, California, 1948–1950, 12 1/4 x 16 1/2 x 26 1/2 in. (case), 14 x 8 x 11 in. (head), Patent No.: US2529664A

Chapter Four

Figure 4.1. Hudson Roysheer (American, 1911–1993), *Altar and Ornament*, 1954, marble and iron, 16 1/2 in., Saint Peter’s Episcopal Church, San Pedro, California. Image source: Photo by the author.

Figure 4.2. Interior, Saint Peter’s Episcopal Church, San Pedro, California. Image source: Photo by the author.

Figure 4.3. Sanctuary, Saint Peter’s Episcopal Church, San Pedro, California. Image source: Photo by the author.

Figures 4.4 and 4.5. Hudson Roysheer (American, 1911–1993), *Crown of the Blessed Virgin Mary*, ca. 1955, gold-plated brass and lapis lazuli, 7 in. diam., Immaculate Heart of Mary Church, Los Angeles, California. Image sources: Photo by the author (left), Hudson Roysheer Electronic Archive (right).

Figure 4.6. Exterior, Saint Peter’s Episcopal Church, San Pedro, California. Image source: Photo by the author.

Figures 4.7–4.10. Hudson Roysheer (American, 1911–1993), *Pulpit*, 1954, iron (by Valley Forge) and oak, 72 x 48 in.; *Communion Rail*, designed by Hudson Roysheer for Valley Forge, 1954, iron, 28 3/4 x 81 in. (each section); *Altar Ornament*, 1954, iron, 16 1/2 in.; and *Belfry*, 1955, steel, 312 x 72 in., Saint Peter’s Episcopal Church, San Pedro, California. Image sources: Photos by the author; belfry: Binder 3, Roysheer Collection.

Figure 4.11. Offertory, at Saint Peter’s Episcopal Church, San Pedro. Image source: Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer*, page 49.

Figure 4.12. Consecration, at Saint Peter’s Episcopal Church, San Pedro. Image source: Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer*, page 57.

Figure 4.13. Hudson Royscher (American, 1911–1993), *Chalice*, 1953, sterling silver, 8 in., Saint Peter’s Episcopal Church, San Pedro, California, given by the women of Saint Peter’s. Image source: Photo by the author.

Figures 4.14a and 4.14b (detail). Hudson Royscher (American, 1911–1993), *Chalice*, 1958, sterling silver, 9 in., All Saints Church, Pasadena, California. Image source: Binder 3, Royscher Collection.

Figure 4.15. Saint Brigid Catholic Church, Los Angeles, 1954. Image source: *Liturgical Arts*, 1956, n. pag.

Figure 4.16. Hudson Royscher (American, 1911–1993), *High-Altar Candlestick*, 1955, African vermillion and polished brass, 26 in., Saint Brigid Catholic Church, Los Angeles, California. Image source: Binder 1, Royscher Collection.

Figures 4.17 and 4.18. Hudson Royscher (American, 1911–1993), *Design for Baptismal Font Cover*, All Saints Church, Pasadena, California; Hudson Royscher (American, 1911–1993), *Baptismal Font Cover*, ca. 1968, iron (spun by Mesick Mfg. Co.) and brass, 58 x 19 in., Saint Peter’s Episcopal Church, San Pedro, California. Image sources: Broadside No. 3, Hudson Royscher Collection, The Huntington Library (left), photo by the author (right).

Figure 4.19. All Saints Episcopal Church, Beverly Hills. Image source: © Glenn Francis.

Figure 4.20. Hudson Royscher (American, 1911–1993), *Design for a Sanctuary Lamp*, All Saints Church, Beverly Hills, California. Image source: Broadside No. 1, Royscher Collection.

Figure 4.21. Hudson Royscher (American, 1911–1993), *Pair of Altar Candlesticks*, given in memory of Anna Isabel Vail, 1952, sterling silver and African vermillion, 32 3/4 x 12 x 12 in., Los Angeles County Museum of Art (LACMA), M.2008.22.1–2.

Figure 4.22. Interior of Saint Paul’s Episcopal Church, Ventura, California. Image source: Photo by the author.

Figure 4.23. Hudson Royscher (American, 1911–1993), *Pair of Side-Altar Candlesticks*, 1954, gold plate and stainless steel, 13 in., Our Lady of the Assumption Church, Ventura, California. Image source: Hudson Royscher Electronic Archive.

Figure 4.24 Hudson Royscher (American, 1911–1993), *Pectoral Cross*, 1967, sterling silver and red enamel, 4 3/4 x 3 3/4 in. (pendant), Huntington Library, Art Collections, and Botanical Gardens, 2017.12. Image source: Courtesy of the Burt Family.

Figure 4.25. *Pectoral Cross*, working drawing. Image source: Oversize Box 4, Royscher Collection.

Figure 4.26. *Pectoral Cross*, working drawing. Image source: Binder 6, Royscher Collection.

Figure 4.27. Hudson Roysher (American, 1911–1993), *Pectoral Cross* (detail), 1967, sterling silver and red enamel, 4 3/4 x 3 3/4 in. (pendant), Huntington Library, Art Collections, and Botanical Gardens, 2017.12. Image source: Courtesy of the Burt Family.

Figure 4.28. *Pectoral Cross*, working drawing. Image source: Hudson Roysher Electronic Archive.

Figure 4.29a and 4.29b (detail). Hudson Roysher (American, 1911–1993), *Processional Cross*, 1963, brass, 75 1/2 x 11 in. (overall), 9 1/4 x 8 5/8 in. (corpus), Saint Catherine’s Academy, Anaheim, California. Image source: Photo by the author.

Figure 4.30. Germaine Richier (French, 1904–1959), *Crucifix*, 1950, bronze, Notre-Dame-de-Toute-Grâce, Plateau d’Assy, France. Image source: ArtWay.eu

Figure 4.31. *One Doesn’t Mock God!*, pamphlet issued in Angers, 1951, showing Richier’s *Christ*, reproduced in *L’Art Sacré* (May–June 1952). Image source: saintmerry.org

Figure 4.32. Hudson Roysher (American, 1911–1993), *Tabernacle*, 1953, gold-plated brass, white leather, and white silk, 22 x 26 x 15 in., Our Lady of the Assumption Church, Ventura, California. Image source: Hudson Roysher Electronic Archive.

Figures 4.33 and 4.34. Advertisements from *The Living Church*, 1954.

Figure 4.35. Paul Revere, Jr. (American 1734–1818), *Sons of Liberty Bowl*, 1768, silver, Museum of Fine Arts, Boston, museum purchase with funds donated by contribution and Francis Bartlett Donation of 1912, 49.45.

Figure 4.36. Reproduction Paul Revere Bowl, silverplate, 9 in. diam.

Figure 4.37a and 4.37b (detail). Hudson Roysher (American, 1911–1993), *Tabernacle*, 1961, wood, brass, and blue leather, Saint James Church, Newport Beach, California. Image sources: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

Figure 4.38. Portrait of John Burt (American, 1926–2009). Image source: Courtesy of the Burt Family.

Figure 4.39. *All Saints Rector John Burt with Martin Luther King, Jr. at the L.A. Coliseum*. Image source: Zelda Kennedy, “What Would Martin Do?,” *Saints Alive* XVI, no. 3 (January 20, 2008): 1.

Figures 4.40 and 4.41. Renard Koehnemann (American, 1918–1999), *Chalice*, sterling silver and enamel, 1949, 8 in., commissioned by Rev. Emmet Harrington, Kenmore, Washington (left); chalice, sterling silver and enamel, 1956, 6 3/4 in., commissioned by Rev. Martin Cullen, Fargo, North Dakota (right). Image source: Renard Koehnemann Collection, Art Institute of Chicago.

“A fine silver object should be designed to serve its use well and to express the characteristics of the material. There is little reason to produce pieces which are handsome examples of the ductility of the medium if they serve no useful purpose, or to make objects the sole value of which is function. It would also seem a good policy for the silversmith to take full advantage of the techniques which have been developed through the hundreds of years the metal has been worked. Too much silver today looks self-conscious in one respect and repetitive of the contemporary cliché in another. The craftsman can only develop pieces with variety, individuality, and refinement when he has become a complete technician. Nothing less will do.”¹

—Hudson Roysher, Artist Statement

¹ Letter from Hudson Roysher to Dr. Marvin D. Schwartz, “Statement,” n.d., Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961–4/23/1961] [09] Roysher, Hudson (1960–1961).

Chapter One

Introduction

A Renaissance in American Silversmithing: The Work of Hudson Roysher

Hudson Roysher (American, 1911–1993), a silversmith, designer, and craftsman, flourished in postwar California amid rapid change (fig. 1.1).² While working as a metalsmith, he explored, in the 1930s and 1940s, the industrial design field and the dominant presence of mass-production and consumerism in a technology-hungry nation. He discovered, however, that craft gave him stability, roots, and a link to the past—qualities that are also conveyed in his work, both secular and sacred. Roysher’s participation in the revival of ecclesiastical silver taking place at mid-century helped to form his belief that craft, for both religious and non-religious purposes, could connect the user (and maker) to something constant against the backdrop of an increasingly modernized and anxious nation. Through his objects, Roysher established a connection to the past and to something familiar by using traditional materials and forms. These forms, however, did embrace characteristics popular in mid-century modern design: clean lines, plain surfaces, and gentle curves. By fusing both the past and the present, Roysher eased Americans into a nation undergoing rapid change. Users could connect with the time-honored tradition of craft in a contemporary setting, or, in other words, they could connect with something unique among an industrialized society that was becoming filled with mass-produced objects.

By putting himself in the role of the craftsman, Roysher, too, lessened his own fears about the changing face of America. In 1929, the stock market crashed leading to the Great Depression,

² When Roysher created his official letterhead around 1951, he identified himself as a Silversmith / Designer / Craftsman. The use of the title “craftsman” allows for the inclusion of non-silver creations, such as those Roysher made using wood, stone, etc.

and ten years later World War II began lasting until 1945. Despite the prosperity felt by many Americans after the war ended, Cold War tensions and the nuclear arms race evoked fear in citizens that loomed over the country. Uncertainty also spread to the art world, and conservative Americans had doubts about new forms of modern painting, such as Abstract Expressionism.³ Roysher, too, had concerns, noting that “I have little or no appreciation for abstract expressionists or non objectives. As a matter of fact I consider any form which has meaning only to an initiated ‘coterie’ as being something of a ‘sell’. . . I have no desire to produce ‘art for art’s sake.’ I prefer the satisfaction which comes from having designed and made a specific thing for a specific purpose.”⁴ At this time in the United States Roysher felt that Americans needed something they could connect with and understand; something they could use; and something on which they could rely. He believed people put faith in tradition, and this was an inherent quality of craft.⁵

Craft is defined by its history, its use, its medium-specific materials and techniques, and most importantly, a craft object is handmade.⁶ At the World Crafts Conference (1964), a craftsman was defined as “a man who carries the tradition of his culture, who has knowledge of this culture,

³ Lisa Phillips, *The American Century: Art & Culture, 1950–2000* (New York: Whitney Museum of American Art in association with W.W. Norton, 1999), 35.

⁴ Letter from Hudson Roysher to Dr. Marvin D. Schwartz, December 16, 1960, Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961–4/23/1961] [09] Roysher, Hudson (1960–1961).

⁵ Bruce Metcalf, a contemporary craftsman, believes that it is the “combination of social awareness and respect for tradition” that “gives modern craft a unique identity, one that is rarely explored” (Bruce Metcalf, “Contemporary Craft: A Brief Overview” in *Exploring Contemporary Craft History, Theory and Critical Writing*, ed. Jean Johnson (New York: Coach House Books, 2011), 23.

⁶ Bruce Metcalf, “Replacing the Myth of Modernism” in *NeoCraft: Modernity and the Crafts*, ed. Sandra Alfoldy (Halifax: Press of the Nova Scotia College of Art and Design, 2007), 5–6.

who has the dexterity, creativeness, command of techniques and the sensibility to create beauty.”⁷
 Roysher embodies this definition.

During the nineteenth century, spurred by the Industrial Revolution, craft and the machine were increasingly pitted against one another, forming a rift between groups or individuals who either designed or manufactured mass-produced objects and those who created unique, handcrafted works of art. These opposing forces carried over to the twentieth century when designers or craftsmen could take one of two paths. They could either embrace modernity, new materials, and the consumption of mass-produced objects, or they could reject industry and all it stood for and instead turn toward a life of craft, one that generally adhered to the principles of the Arts and Crafts movement such as hand-craftsmanship, joy in labor, and the honest use of materials.⁸ Roysher launched his career by taking a third path: one that embraced both industry *and* craft, both modernity *and* tradition.⁹ Working as an industrial designer in the 1930s and 1940s, Roysher aimed to unite thoughtful design in a contemporary aesthetic with machining processes while striving to raise standards, and thus the quality, of goods made in multiples. He simultaneously worked as a craftsman, producing work that incorporated both modern (a new style and approach to form) and traditional (an adherence to established materials, techniques, use, and symbols) elements.¹⁰ In considering Roysher’s entire output, an exploration of his forms, materials, techniques, and

⁷ “‘The Relation of the Past to the Demands of the Present,’ World Crafts Conference and Proceedings (1964)” in *The Craft Reader*, ed. Glenn Adamson (Oxford: Berg Publishers, 2010), 204.

⁸ Pat Kirkham and Susan Weber, eds., *History of Design: Decorative Arts and Material Culture, 1400–2000* (New York: Bard Graduate Center for Studies in the Decorative Arts, Design & Culture, 2013), 429.

⁹ Suzanne Fagence Cooper presents a similar breakdown in her chapter, “Technology, Tradition and the Dilemmas of Design” in *The Victorian Vision: Inventing New Britain*, ed. John M. MacKenzie (London: V & A Publications, 2001), 187.

¹⁰ Roysher, like other modern American silversmiths such as Peter Muller-Munk and Arthur Pulos (who will be discussed again in chapter three), eventually selected one path over the other (Muller-Munk opted for a life as an industrial designer while Pulos chose craft).

processes reveals a blend of historic and modern design that might best be described as “traditional modernism.”

During the early to mid-twentieth century—roughly the span of Roysher’s career—there were various competing strands of modernism. At this time, the term modernism was loosely used to describe “the new or, in a slightly different form, a person who was an advocate of the new (a modernist).”¹¹ Likewise, it was defined as “an intellectual response to social needs as well as to the demands of materials, function and form.”¹² For example, early modernisms that had beginnings in fine art, such as Cubism and Expressionism, were progressive styles that visually and intellectually attempted to comprehend “the new.” Artists working in these styles produced art that rejected traditional subject matter and forms. Shapes were flattened, and the abstract nature of these forms gave the artist the opportunity to reveal the basic structure of an object.¹³ Their work created a distorted view of reality, eliminating the rationality of three-dimensional space. They also favored simplification, as seen in Erik Magnussen’s Cubic coffee service (1927), which uses a series of connected angles to call to mind New York City’s complex skyline (fig. 1.2).¹⁴ Cubists and Expressionists sought to produce art that visually expressed the era.

These strands were followed, in the field of design, by postwar modernisms, such as livable modernism, a term coined by the art historian Kristina Wilson that describes a form of mass-

¹¹ Christopher Wilk, *Modernism: Designing a New World, 1914–1939* (London: V&A Publications, 2006), 12.

¹² Stella Beddoe, *Journal of Design History* 17, no. 1 (2004): 107 review of Charlotte Benton, Tim Benton, and Ghislaine Wood, eds., *Art Deco: 1910–1939* (London: V&A Publications, 2003).

¹³ *Design for Modern Living: Millard Sheets and the Claremont Art Community* (Monrovia: Paul Bockhorst, 2014).

¹⁴ Jewel Stern, *Modernism in American Silver: 20th-Century Design* (Dallas: Dallas Museum of Art, 2005), 28.

produced design that “adhered to the broad principles of simplicity found in modernist design, but also offered a degree of comfort, appealing to both the physical and psychological needs of middle-class consumers”¹⁵; handmade modernism, which defines works produced in multiples that “offered a comforting return to more traditional values and natural materials, as well as a more human-centered approach to design”¹⁶; and what Martin Eidelberg called modern historicism in the book *Design 1935–1965: What Modern Was* (2001). He wrote: “Within the canon of pure Modernism, progressive design and a dependence on historical styles of the past have generally been considered antithetical.”¹⁷ Despite this, he lists a slew of twentieth-century designers who looked to the past for inspiration, including Hans Wegner who, in 1947, created an ash and teak armchair that was based on a English Windsor chair from about 1800; the earlier form and the use of simple lines and curves were key to Wegner’s mid-twentieth century creation (figs. 1.3 and 1.4).¹⁸ Modern historicism permeated both industrial design and craft; “one could look to the past to create for the present and the future.”¹⁹ These works embraced change, but these changes were less dramatic than other strands of modernism in postwar America. Roysher, therefore, fits into a larger picture of modern historicism, or traditional modernism, as it existed in the mid-twentieth century.

¹⁵ Tom Hicks, *The Art Book* 12, no. 3 (August 2005): 56, review of Kristina Wilson, *Livable Modernism: Interior Decorating and Design during the Depression* (New Haven: Yale, 2004).

¹⁶ Jennifer Scanlan, “Handmade Modernism: Craft in Industry in the Postwar Period,” in *Crafting Modernism: Midcentury American Art and Design*, ed. Jeannine Falino, Jennifer Scanlan, and Glenn Adamson (New York: Abrams, 2011), 105.

¹⁷ Martin P. Eidelberg, *Design 1935–1965: What Modern Was* (New York: Harry N. Abrams, 2001), 120.

¹⁸ *Ibid.*, 141.

¹⁹ *Ibid.*, 121.

Modernism in American silver, as discussed in a book by the same title (2005), illustrates objects that might be seen as embracing Roysher's style of traditional modernism, but these are mostly made by unknown individuals working for large manufacturers like Reed & Barton, Gorham, and Tiffany & Company.²⁰ The difference between their work and Roysher's is that there is a disconnect between the designer and the maker. As a designer, Roysher conceived of a creation, and as a maker, he executed the object by hand. The pieces illustrated in *Design 1935–1965* and *Modernism in American Silver*, emphasize designed objects, such as Peter Muller-Munk's *Normandie* pitcher that was manufactured by the Revere Copper and Brass Company (fig. 1.5). Muller-Munk's vessel, with plain, highly polished surfaces and of flattened tear-drop form, mimicked the prow of the *Normandie*, a luxury ship that docked in New York City in 1935.²¹ As the designer, Muller-Munk captured the spirit of the era in the pitcher's streamlined design, but he had no hand in physically making the object. In opposition, this dissertation aims to understand traditional modernism in the realm of craft where the designer and the maker were one and the same.²²

²⁰ See Stern, *Modernism in American Silver*.

²¹ Stern, "New York: Silver to Industrial Design," in *Silver to Steel: The Modern Designs of Peter Muller-Munk*, ed. Rachel Delphia, Jewel Stern, and Catherine Walworth (Munich, London, and New York: DelMonico Books in association with the Carnegie Museum of Art, 2015), 48.

²² In Ronald Silverman's book, *All About Art*, a photograph of Roysher appears opposite the definition of a craftsman. The text reads:

Another kind of artist you need to know about is the craftsman. He is also a designer, because he plans how things will look and function. But he is different from the designer because he builds what he designs. Since he both plans and builds, the craftsman needs to be both a skilled designer and one who knows a great deal about the tools and materials he uses. Craftsmen usually build or make objects that have some purpose; a bowl to hold something, a piece of jewelry for decorating a dress, or an object to be used for special events (Ronald H. Silverman, *All About Art*. [An experimental text developed pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education.] 1967, 30).

While Roysher's work stemmed from many art historical threads, he especially followed in the tradition of Arts and Crafts modernism, what might be considered as one of the forerunners of the various strands of modernism mentioned above. Its followers, too, sought out ways to come to terms with the changes occurring in the world, discovering how their reactions to those changes could be expressed visually. Two of the most well-known figures associated with the British Arts and Crafts movement, the designer William Morris and the art critic John Ruskin, felt that the creation of handcrafted objects was part of a larger "moral force for good" in societies being overpowered by such changes as industry and mass production.²³ Both Roysher's beliefs and his style embrace several tenets of the Arts and Crafts movement, such as finding joy in making goods by hand, using materials so as to not disguise their true nature, and design that welcomed simplicity and meaningful ornament.²⁴ Charles Robert Ashbee, a turn-of-the-century English designer, was a strong proponent of Arts and Crafts philosophies. One of his creations, a silver muffin dish, speaks to his anxieties about the progress brought on by industry. For example, the simplicity of its design can be understood as a reaction to the over-ornamentation and excessive production of Victorian-era machine-made goods, and the dish's hammered surface gives the appearance of a handmade object made by an individual rather than one produced on an assembly line (fig. 1.6). Roysher's work is also evidence of a reaction to change, and his inward beliefs relate closely to those of Morris, Ruskin, and other supporters of the Arts and Crafts movement. Overall, this adds to our understanding of what is actually a multi-layered approach to interpreting Roysher's creations and also to the broader categories of modernism, craft, and design in the mid-twentieth century.

²³ Grace Lees-Maffei and Rebecca Houze, *The Design History Reader* (Oxford: Berg Publishers, 2010), 54.

²⁴ Kirkham and Weber, 429.

This dissertation first looks at Roysher’s biography, establishing him in a place and time; it then explores his working practice before grounding him in the field of craft at mid-century. After simultaneously creating secular silver—mostly items for domestic use such as tea services and flatware—and teaching industrial design for nearly twenty years, Roysher redirected his focus to the production of ecclesiastical craft in 1951, largely for churches across Southern California. Over the course of the next decade—the second phase of Roysher’s career—he designed and executed over two hundred known objects while concurrently working as a professor at Los Angeles State College (now California State University, Los Angeles) where he solely taught silversmithing, thus fully embracing life as a craftsman.²⁵ Roysher’s complete body of work, therefore, allows for an investigation of both secular *and* sacred metalwork, the latter a nascent area of exploration in the history of modern craft.

Drawing from Roysher’s artist statement, he declared that “There is little reason to produce pieces which are handsome examples of the ductility of the medium if they serve no useful purpose, or to make objects the sole value of which is function.”²⁶ This harkens back to Art and Crafts principles such as William Morris’s *Hopes and Fears for Art* (1882), in which he professes the “golden rule”: “Have nothing in your houses that you do not know to be useful, or believe to be beautiful.”²⁷ Roysher expressed a similar sentiment in 1958 in the *San Gabriel Valley Daily*

²⁵ During the second half of Roysher’s career, he occasionally sourced out work by partnering with small-scale industries who could help carry out his designs for larger furnishings, such as altars, but these were still unique pieces. Moreover, he did have the help of a few individuals for a very short amount of time, but this is not enough to warrant any sort of significant acknowledgement. A discussion relating to this topic will be expanded on later.

²⁶ Letter from Hudson Roysher to Dr. Marvin D. Schwartz, “Statement,” n.d., Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961–4/23/1961] [09] Roysher, Hudson (1960–1961).

²⁷ William Morris, *Hopes and Fears for Art* (London: Ellis & White, 1882), 108.

Tribune conveying that “A useful article that also is beautiful is the ideal in art.”²⁸ Both Roysher and Morris wanted individuals to fill their homes with well-made, functional, and attractive objects, hoping they “would make a great impression upon the public.”²⁹ By educating his public via a number of different platforms—either verbally through his position as a university professor or visually through the display of craft at museum exhibitions—Roysher both encouraged individuals to respect the silversmith’s craft and to understand the beauty, utility, and meaning of those creations.

Silver’s malleability, purity, and complexity was especially meaningful to Roysher. He believed that “looking at a piece of silver is like looking into a pool of clear water . . . there is a depth to it that other metals do not have.”³⁰ This statement calls to mind silver’s reflective surface in which the user can see himself in the material, thus inserting himself into the object, which is unique just like the individual. The living qualities of silver also become apparent with regard to its upkeep: silver must be polished and taken care of, just like human beings. Silver, perhaps more than any other material, embodies the idea of something that breathes, that exists, that needs attention. If a person sees their reflection in any one of Roysher’s works (secular or sacred), they are imparting another layer of meaning onto the item, and they are becoming part of whatever ritual in which it is being used, thus allowing for a deeper connection to something wholly unique.

One of a kind objects additionally oppose the conformity found in postwar America, a subject that was explored in David Riesman’s *The Lonely Crowd* (1950) and Sloan Wilson’s

²⁸ *San Gabriel Valley Daily Tribune*, April 6, 1958, A2.

²⁹ Morris, *Hopes and Fears for Art*, 109.

³⁰ Bert Mann, “‘HR’ Etched in Silver is Artist’s Mark of Integrity,” *Los Angeles Times*, February 12, 1967, 1.

The Man in the Gray Flannel Suit (1955). In this dissertation, I reason that during the mid-twentieth century, a deeper understanding of and connection with handcrafted objects could improve one's life, thus erasing feelings of isolation. Modern metalwork was, therefore, more than just beautiful and useful, it had psychological purposes as well.³¹ The use of silver in both Roysher's secular and ecclesiastical works speaks to something larger in American culture: its malleability mirrors the way that individuals can shape their place in society; its strength alludes to the ability to stand out among the masses; and its uniqueness can be seen as a metaphor for the American who rejects conformity and isolation but still wants to be part of a community.

It is often taken for granted that the craft of silversmithing has had a strong and continuous presence in the United States, especially during the first half of the twentieth century when Roysher began his career. At a conference held in 1982, the jewelry and metalsmith Margret Craver spoke of the immediate postwar era recalling: "At this time in this Country, no one would have known what you meant if you spoke of a designer-craftsman or an artist working in metals."³² Craver continued, stating that: "I could not help but think how great the time was for American smithing to begin. We were far enough away from the Paul Reveres and John Coney to be able to have an approach to the material with a freshness of spirit and a reflection of the present."³³ Craver referred specifically to early American silversmiths, thus positioning contemporary craftsmen in an

³¹ Bruce Metcalf noted that "The possibilities of craft serving psychological uses goes uninvestigated" (Metcalf, "Replacing the Myth of Modernism," 24).

³² Craver, "The Handy & Harman Conferences," 6. William Harper, a jeweler active in the postwar studio craft movement aptly credited Craver as being "essentially the American who's responsible for the resurgence and renaissance in silversmithing in the United States after World War II (Oral history interview with William Harper, 2004 January 12–13. Archives of American Art, Smithsonian Institution).

³³ Margret Craver, "The Handy & Harman Conferences," conference paper presented in Washington D.C. on September 24, 1982, 6 (copy courtesy of the silversmith and author Bruce Metcalf).

established lineage within the United States. Many twentieth-century American silversmiths responded to this challenge to create something that was distinctly American and modern, while also honoring the history of the medium.³⁴ Roysher, and Craver, along with a number of other silversmiths such as Allan Adler, Porter Blanchard, and Frederick and Paul Miller, contributed to the rebirth of silversmithing in inter and postwar America. Roysher, along with his fellow craftsmen, simultaneously created a link to the past through traditional materials and processes and a link to the present through the use of updated forms and a clean modern style. Whether secular or sacred, Roysher's creations were both useful and aesthetically and spiritually meaningful.

Biographical Details and Early Training: From Cleveland to California

Roysher was born in Cleveland, Ohio in 1911 to a family of supportive artists and craftsmen. A brief examination of their careers provides a backdrop against which Roysher's beliefs and philosophies about design can be explored. Roysher's grandfather, Joseph J. Reuscher, for example, was a sculptor in the nineteenth century whose work for various public buildings was well known in Prague.³⁵ Hudson's mother, Florence, is recorded as a china painter in the 1908 and 1909 *Cleveland City Directory*.³⁶ An excerpt in *Art Digest* also cites her as one of the "best two weavers" in the 1938 May Show, an annual exhibition of artists and craftsmen held at the

³⁴ According to Bruce Metcalf, "Margret Craver recounts how, when she returned from training with Swedish smith Baron Erik Fleming, her work was described as looking Scandinavian. She responded by saying that it was only contemporary" (Bruce Metcalf, "Accommodating Modernism, Midcentury Silversmithing and Enameling" in *Crafting Modernism: Midcentury American Art and Design*, ed. Jeannine Falino (New York: Abrams, 2011), 185).

³⁵ Academic and Professional Record, Box 3, Hudson Roysher Folder 1, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution and conversation with Martin Roysher, October 2018. The spelling of the surname seems to have changed once family members began moving to the United States.

³⁶ *Cleveland City Directory* (Cleveland: The Cleveland City Directory Company, 1908 and 1909), 1761 and 1740.

Cleveland Museum of Art (CMA).³⁷ She won first prize in the show the following year for her *Table Runner in Blue and Black*, which was illustrated in *The Bulletin of the Cleveland Museum of Art* (fig. 1.7).³⁸ Hudson's sister, Alice (Alys) Lucille was a sculptor, whose terracotta *Satyr* illustrates her command of the medium (fig. 1.8), and his brother-in-law, Albert Carl Young, was Curator of Exhibits at the Cleveland Public Library.³⁹ Alys and Albert also exhibited in the May Show—Young's carved plaster relief of the *Adoration* (1935) is typical of the decade's tendency toward stylization and linear design (fig. 1.9)—and they taught at the Cleveland School of Art, now the Cleveland Institute of Art (CIA).⁴⁰ She was a drawing and anatomy instructor, and he taught evening classes in lettering.⁴¹

In addition to the artistic influences in Roysher's life, there were factors that contributed to his early interest in tools, machines, and industry. Cleveland's proximity to the Great Lakes and to railway lines, as well as the discovery of iron and oil in the late nineteenth century, made it a hub of industrial activity.⁴² When Roysher was a teenager, he visited machine shops and small metalworking operations along Euclid Avenue in East Cleveland. His son, Martin, believes that

³⁷ "Cleveland Is Home," *Art Digest* 13 (1938): 15.

³⁸ Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 26, no. 5 (May 1939): 63 and 72.

³⁹ Hudson's sister, Alice Lucil(l)e Reuscher is listed in the city directory as a sculptor and sculptress, respectively (*Cleveland City Directory*. Cleveland: The Cleveland City Directory Company, 1920 and 1922), 1548 and 2158; Academic and Professional Record, Box 3, Hudson Roysher Folder 1, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁴⁰ For more examples see the May Show online database, Ingalls Library, Cleveland Museum of Art, <http://library.clevelandart.org/may-show>

⁴¹ Janice Loovos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 51.

⁴² Carol Sue Boram-Hays, *Bringing Modernism Home: Ohio Decorative Arts, 1890–1960* (Athens: Ohio University Press in association with the Columbus Museum of Art, 2005), 7.

the Parker Appliance Company, founded in 1914, was no doubt one of those firms whose employees let Royscher watch them at work and encouraged him to explore the machinery and tools (fig. 1.10).⁴³ Adding another stimulus for Royscher's growing interest in mechanics, his father, John, worked at developing and maintaining bicycles. John, along with his brother-in-law Ed Dubbs, ran the Dubbs-Reuscher Bicycle Company, which Hudson is known to have frequented. He quickly absorbed his father's interest in mechanics, and as a teenager, he was asked to fix bicycles for people in the neighborhood.⁴⁴ Royscher's interest in tools and industrial design was clearly deep-rooted.

For Royscher, a desire to work with his hands and to embark on a career as a craftsman likely stemmed from his upbringing among artists, educators, and machinists. In a 1957 interview with Janice Lovoos, Royscher commented, "I was fortunate,' he emphasized, 'in having a family that was sympathetic to what I was doing. They saw to it that I followed my natural bent."⁴⁵ In that same interview, Royscher reflected on his passion for working with his hands: ". . . as a youngster I loved working with tools. I liked to build model planes and ships . . . I love boats and the sea. At one time I had visions of building my own boat, sailing to faraway places, then illustrating books about my travels. But my interest in tools overpowered that idea."⁴⁶ For Royscher, that meant an interest in both art and mechanics, which can be seen as he used both hand and power

⁴³ Conversation with Martin Royscher, June and November 2018.

⁴⁴ Conversation with Martin Royscher, September 2018 and Allison (Royscher) Wittenberg, November 2018 (The Dubbs-Reuscher Bicycle Company was later bought out by Schwinn). Hudson's father, John, is listed, nondescriptly, in the 1916 *Directory* as a clerk: *Cleveland City Directory* (Cleveland: The Cleveland City Directory Company, 1916), 1336.

⁴⁵ Lovoos, "Two California Silversmiths," 51.

⁴⁶ *Ibid.*

tools during his career as a craftsman, and on a larger scale when he explored the industrial design field.

Armed with an appreciation for art and an inquisitiveness about industry, Roysher began taking classes at the CIA in the fall of 1930 (fig. 1.11). Much like the Cleveland Museum of Art, the CIA was instrumental during the 1920s and 1930s in encouraging young adults to explore training in a variety of traditional fields such as painting and sculpture but also printmaking, metalwork, textiles, enamels, and ceramics; this was reflected in the CIA's course offerings which aimed to educate future artists, craftsmen, and industrial designers, like Roysher. In a 1930 promotional booklet, the school emphasized a variety of advantages for those seeking "sound instruction in art" in a "progressive city."⁴⁷ Courses were designed to give: "first, breadth of view and familiarity with the fundamental principles and techniques of art; and second, intensive training in each of the seven major fields of expression: Sculpture, Portraiture, Landscape, Illustration, Advertising, Decorative Design, Handicraft, and in the field of Teacher Training."⁴⁸ During the first two years of general coursework required for all students, Roysher took a variety of drawing and painting classes as well as English and Art History, but he excelled at instruction that was pertinent to his future career as a metalsmith, including Decorative Design, Historic Ornament, and Lettering.⁴⁹

During Roysher's last two years at the CIA, he was consistently enrolled in a number of other classes, including Interior Decoration and Metalry. The latter, taught by Mildred Watkins, covered "the making of useful articles in pewter, copper, brass, silver, and gold," all of which were

⁴⁷ *The Cleveland School of Art Circular for 1930–1931* (Cleveland: Cleveland School of Art), 5.

⁴⁸ *Ibid.*

⁴⁹ Transcript, Cleveland Institute of Art.

to be “executed from previously prepared designs.”⁵⁰ Despite a number of prominent silversmiths working in Cleveland, such as Horace Potter, Frederick Miller, John Paul Miller, and Mildred Watkins, instruction in metalwork at the CIA was rudimentary.⁵¹ Roysher’s children discovered that his father had his own workshop and largely taught himself the more advanced methods of silversmithing. On a trip in 1960 to visit Albert and Alys Young in Gates Mills, Ohio (a suburb of Cleveland), Roysher showed his family a dilapidated shed behind the house on the edge of the Young’s property where he had had his shop. Here, he kept his tools, a torch set-up, and a polishing motor.⁵²

While Roysher was at the CIA, he met and soon married another design student, Alli Ritari (figs. 1.12 and 1.13). For the rest of his life she was perhaps his closest professional consultant, especially on matters of design and lettering, her areas of expertise. Alli’s career spanned interior design in Ohio and California, working at Polsky’s department store in Akron and Barker Brothers in Los Angeles.⁵³ During WWII, she took a position at the Douglas Aircraft Company, thriving

⁵⁰ *The Cleveland School of Art Circular for 1930–1931*, 14.

⁵¹ Janet Koplos and Bruce Metcalf, “Hudson Roysher” [Supplementary Reading], *Makers: A History of American Studio Craft* (Chapel Hill: University of North Carolina Press, 2010), n. pag. Horace Potter, founder of Potter Studio, also attended the CIA, graduating in 1898. Like Roysher, Potter must have realized the limitations of the school for he then went on to study at the Boston Society of Arts and Crafts and later in London where he attended Charles Robert Ashbee’s Guild and School of Handicraft. Thereafter, he taught decorative design and historic ornament at the CIA until 1910 (Henry Hawley, “Cleveland Craft Traditions” in *Transformations in Cleveland Art, 1796–1946*, ed. Barbara J. Bradley and Kathleen Mills (Cleveland: The Cleveland Museum of Art, 1996), 169). Potter also assisted Louis Rorimer, one of Cleveland’s most successful silversmiths and teachers of the late nineteenth and early twentieth centuries, whom had begun teaching at the CIA in 1898 (Ibid., 166). Watkins, too, who had studied at the CIA, had gone to Boston where she trained with the silversmith George Christian Gebelein at the Handicraft Shop and also with the enamel artist, Laurin Hovey Martin. While in Massachusetts she achieved the prestigious title of master craftsman from the Boston Society of Arts and Crafts (Boram-Hays, *Bringing Modernism Home*, 33–35).

⁵² Conversation with Martin Roysher, November 2018.

⁵³ Conversation with Martin Roysher and Allison Wittenberg, March 2019. While Hudson was teaching at the University of Illinois, Alli designed stage sets for the Faculty Players, a group of actors that put on shows in the campus theater (“Mrs. Roysher Designs Faculty Play Sets,” *Daily Illini*, March 19, 1938, 3).

among a group of artists creating airplane illustrations for C-47 Skytrain field maintenance manuals (fig. 1.14).⁵⁴ After Hudson and Alli's children, Martin and Allison, were born in 1945 and 1951 respectively, she took time off to raise them. Upon receiving her Master of Fine Arts degree from California State University (CSU), Alli worked as an art teacher at John Muir High School in Pasadena until her retirement in the early 1970s.⁵⁵ As a volunteer for the Arcadia Public Library, she coordinated sales of Southern California craft called "Show and Sell," and she also designed and created exhibition panels, educating the community on a number of different subjects such as Women's History Month and the Civil Rights Movement.⁵⁶ (According to Hudson and Alli's children, their parents were Republicans when they arrived in California and remained so until they were repelled by violence in response to the Civil Rights Movement.⁵⁷) In retirement, Alli served as a leading docent at the Gamble House (designed by Charles and Henry Greene) in Pasadena; when the Huntington Art Collections established a permanent exhibition of Greene & Greene furniture and decorative arts in 1990, Alli served as a consultant.⁵⁸

By 1934, Roysher was armed with a supportive family, and he had graduated from the CIA with a diploma in Teacher's Training and a Bachelor of Science degree in Public School Art from Western Reserve University (now Case Western Reserve University). Roysher's first job out of

⁵⁴ Conversation with Martin Roysher, November 2018. The rest of the Douglas Aircraft team was largely composed of mechanical draftsmen from the aircraft industry in Southern California and animators from Walt Disney Studios.

⁵⁵ "Transfiguration Class to View Masterpieces," *Arcadia Tribune*, December 3, 1964, 8.

⁵⁶ "Arcadia AAUW to 'Show and Sell,'" *Arcadia Tribune*, October 27, 1977, 1.

⁵⁷ Conversation with Martin Roysher and Allison Wittenberg, March 2019 (Additionally, as chair of the Committee on Academic Freedom at CSU, Hudson tried to develop stronger policies in response to contemporary justice issues and threats to universities).

⁵⁸ Conversation with Martin Roysher and Allison Wittenberg, March 2019.

college was an instructor of Art Metal at Fairmount Junior High Training School in Cleveland.⁵⁹ From 1937 to 1951, he taught industrial design at universities in Illinois and California; thereafter, he served as a professor of silversmithing at CSU until his retirement in 1971. Although an in-depth analysis of Roysher's academic career is not of specific interest in this dissertation, his profession as a teacher underlies his desire to educate the public about design and craft with an understanding of style, quality, form, and processes.

The Process: Designing and Executing Craft in Modern America

Roysher primarily worked in silver and brass, which involved a variety of processes and techniques, such as forging, raising, and annealing as well as engraving and carving. According to the metalsmith Bruce Metcalf and the scholar Janet Koplos: "While a few other American smiths taught themselves how to form metal, none achieved Roysher's command of the craft."⁶⁰ The article "3 American Silversmiths" (1953) gives an example of his technical virtuosity:

I have demonstrated before groups where I have started with a straight blank of silver 4 gauge thick by 1 1/2 inches wide by 8 inches long and forged this bar into a punch ladle 14 inches long by 1/4 inch thick at the shank with a bowl 4 1/2 inches in diameter, and the handle in graduated sections, the entire job done on one anvil with a blacksmith's-type cross-peen hammer. Some craftsmen present said that they had never known that such a piece could be made.⁶¹

The major stages of this ladle forging demonstration are illustrated via a series of instructive examples, with each component showing the progression of the process. Roysher started with a blank rectangular bar of silver, working it slowly as each step became closer to the finished product (figs. 1.15 and 1.16). Also, two ladles by Roysher made a decade apart show the transformation

⁵⁹ Academic and Professional Record, Box 3, Hudson Roysher Folder 1, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁶⁰ Janet Koplos and Bruce Metcalf, "Hudson Roysher," n. pag.

⁶¹ "3 American Silversmiths," *American Artist* 17 (May 1953): 34.

forging brought about. One was made around 1941 by soldering a bowl and a handle together, which left a visible seam. The other, from the early 1950s, is forged from a single silver blank and demonstrates Roysher's control of silver as a malleable material (figs. 1.17 and 1.18). Forging, or shaping a work in metal, involves a series of steps in which the malleable material is alternately hammered and annealed (heated to make it more flexible) until the desired form is achieved. Roysher had a high-powered torch in his workshop to anneal larger works such as brass processional crosses, the metal of which requires more heat (as opposed to silver and gold) to get to a malleable stage (fig. 1.19).

Standing in front of an anvil, Roysher demonstrates the fluting technique of raising as it would have been applied to candlestick cups, bowls, and similar forms (fig. 1.20). Flutes radiating from the center are created by holding an annealed disk over an anvil or stake, with a long, rounded groove, and then hammering the flutes into the stake. When the grooves are then hammered out over a slightly rounded anvil, the surface of the disk is raised up around its perimeter. The process is then repeated until the right vertical shape is attained (fig. 1.21).

To give metalwork either a sculptural quality or to incise symbols, monograms, or decorative elements, Roysher employed carving and engraving techniques. With both processes, a small amount of material was removed using different tools—from chisels to finishing files—all of which came in a number of shapes and sizes. At various stages in the carving process, Roysher used different tools as the work became more intricate (figs. 1.22 and 1.23). To engrave the letter "P" on Roysher's 1944 tea service made for Mr. and Mrs. Graham Pedlow, chisels were used, each of nearly a dozen laid out on his workbench different from the next (fig. 1.24).⁶²

⁶² Thank you to Martin Roysher for helping me to better explain these processes.

Roysher purchased precious metal from Handy & Harman, one of the main suppliers in the United States during the twentieth century. During WWII, the company supplied silver to the military, opening a branch in California to serve the booming aircraft industry.⁶³ Roysher also bought many of his materials from Max Peterman, who was on the Public Relations Committee for the Institute of Scrap Iron and Steel.⁶⁴ Peterman had a surplus business in Los Angeles that acquired decommissioned U.S. Navy ships; they broke them into metals and other scrap which was sold to largely industrial customers. Peterman, however, knew Roysher personally and offered him a variety of metal and other supplies.⁶⁵ For example, when Roysher moved to a middle-class neighborhood in Arcadia, a suburb of Los Angeles, in 1956, he converted the home's two-car garage and adjacent room into a shop. Peterman provided angle iron, switch boxes, conduits, wire, and electrical fittings as well as tanks and torches, various tools, wooden workbench tops, and drafting room furniture. He even sold Roysher a five-hundred-pound bomb hoist, which made it possible for him to more easily handle the weight of large tabernacles.⁶⁶

Once Roysher had set up his shop, he invited a few of his best graduate students to help him make simple parts which required sheet cutting, forming, soldering, filing, and finishing. His son, Martin, also spent a couple summers during high school in the shop helping his father by doing routine tasks like cutting materials, cleaning parts, filing, sanding, and buffing. He fondly recalled the chance to cut and plane the oak arms of the altar cross for the Church of Saint Paul in

⁶³ *International Directory of Company Histories*, vol. 23 (Chicago: St. James Press, 1998), 250.

⁶⁴ "Reconversion: Branch Urges Early Action on Contracts," *Steel: The Magazine of Metalworking and Metalproducing* 114, no. 25 (June 19, 1944): 58.

⁶⁵ Peterman's wife had taken one of Roysher's silversmithing classes.

⁶⁶ Conversation with Martin Roysher and Allison Wittenberg, March 2019 (Roysher's drawing board was a U.S. Navy captain's chart chest and one of his cabinets was a Navy dry sink).

the Desert in Palm Springs (fig. 1.25).⁶⁷ Roysher also took on a few apprentices who would work approximately twice a week for three hours at a time, but this was a short-lived effort. He spent more time teaching than supervising, and the work produced was done slowly. For example, he demonstrated to an apprentice the process of making the Holy Ghost ornament for Saint Brigid's Church in Los Angeles, which involved forming pieces of brass over wooden molds (figs. 1.26 and 1.27). What would have taken Roysher a week or less took the apprentice a few months, according to Martin. Despite the occasional assistance of other silversmiths in his shop, Roysher was always the sole designer, and for the majority of his work he was the only craftsman to bring an object to completion.

A renewed interest in craft, especially educational opportunities, in the mid-twentieth century additionally serves as an interpretative framework for better understanding Roysher's practice in California. Some WWII veterans, for example, were "disillusioned with a mass type of society" and wanted to work with their hands.⁶⁸ Thus, they sought a life centered around fine art or craft, and the GI Bill (or Servicemen's Readjustment Act of 1944) provided free tuition to these individuals. Additionally, for metalsmiths, training had shifted from the factory to the classroom. Unlike the East Coast, where many silversmiths trained and worked for one of the major manufacturers like Gorham or International, most California metalsmiths did not follow the same path.⁶⁹ Silver factories were not prominent in California; traditionally, most silversmiths worked in small workshops. Therefore, after receiving training at one of California's many colleges and

⁶⁷ Conversation with Martin Roysher and Allison Wittenberg, March 2019.

⁶⁸ Ronald Hayes Pearson as quoted in W. Scott Braznell, "The Early Career of Ronald Hayes Pearson and the PostWorld War II Revival of American Silversmithing and Jewelrymaking," *Winterthur Portfolio* 34, no. 4 (1999): 187.

⁶⁹ Alan Rosenberg, "Modern American Silver," *Modernism Magazine* (Fall 2001): 29.

universities—such as those at which Roysher taught—a silversmith would either establish his own practice, or possibly join one of the aforementioned shops, free from the restrictions of academe, or he would become a teacher, training future generations of smiths just as he had been trained. With the tremendous rise in craft courses offered in art departments across the country (with California at the top of the list), opportunities were plentiful for aspiring teachers, many of whom had fled Europe before or during the war.⁷⁰ Indeed, the school system fostered an astounding community of arts and patronage which reached throughout the craft world and led to a flourishing of fairs, exhibitions, and conferences where craftsmen could gather.

Conferences also fostered community among artisans. In 1957, the first national conference of American craftsmen took place in Asilomar, California. It brought together 450 individuals from 30 states, including Roysher and fellow Clevelanders John Paul Miller and Edris Eckhardt (fig. 1.28). Organized by the philanthropist Aileen Osborn Webb and the American Craft Council, the aim of the conference was “to afford participants from all over the United States the chance to meet, communicate and cooperate in solving problems, to formulate, through discussion and interchange of ideas, a basic understanding of the place of the craftsman in our contemporary society . . .”⁷¹ Furthermore, the conference’s keynote speaker, Dr. Karl With, asked: “Where are we, who are we, where do we go from here, where is our place in society?”⁷² With this question, craftsmen like Roysher discussed that place in a society that had become increasingly industrial.

⁷⁰ Koplos and Metcalf, *Makers*, 183; Glenn Adamson, “Serious Business: The ‘Designer-Craftsman’ in Postwar California” in *Crafting Modernism: Midcentury American Art and Design*, ed. Jeannine Falino (New York: Abrams, 2011), 227.

⁷¹ “Asilomar: An on-the-scene report from the first national conference of American craftsmen,” *Craft Horizons* XVII, no. 4 (July/August 1957): 18.

⁷² *Ibid.*

Examining Roysher’s designs allows us to experience an era when the words “modern” and “industrial” were part of the everyday language. During the Industrial Revolution, which gained momentum in the nineteenth century, the making of goods by hand was overshadowed by new innovations in mass production. This was followed by the Machine Age, when technology advanced at a rapid pace, peaking in the 1920s and 1930s; together, they created dramatic changes in the United States—changes that inherently suggested contrast.⁷³ Many individuals felt a sense of unease, feeling that the past and tradition were being overtaken by progress, by modernity. Supporters of craft, like Webb, observed that:

Coincidental with the industrial revolution, there comes to every country a casting aside of the values inherent in the three-dimensional use of man’s hands. And with this discarding deep and important cultural values are lost. It is only when the machine has done its allotted task of meeting quantitative physical means that its emptiness of true meaning becomes evident, and then men turn again to satisfy themselves as they have done since caveman days, with their own hands, in their own way, each man doing work which is different from that of his neighbors, just as he is different in character and appearance.⁷⁴

Webb recognized that the coldness of mass-production goods had become inferior to the warmth of handcrafted objects. Quality had diminished due to the overproduction of poorly-designed machine-made goods, which at some point had become acceptable in society. For too long mass-produced objects defined Americans rather than Americans defining themselves. They were dehumanizing and lacked individuality.

In 1953, Roysher wrote that “The artist-craftsman’s role in modern society is undoubtedly his greatest challenge and I am convinced that the machine age has intensified rather than

⁷³ See Jewel Stern, “Striking the Modern Note in Metal” in *Craft in the Machine Age, 1920–1945*, ed. Janet Kardon, 122–134 (New York: H.N. Abrams in association with the American Craft Museum, 1995).

⁷⁴ Webb quoted in “The Designer-Craftsman in his Relation to Religious Art,” *Liturgical Arts* 30, no. 3 (May 1962): 88.

diminished the demand for the best in handcraft ware.”⁷⁵ The machine age led to greater demands on the craftsman, who had to establish his “singularity in a world of mass production.”⁷⁶ Roysher believed that the more craft objects were produced, the more people would be exposed to original creations, thus generating an understanding of the creative process and an elevation in the taste for handmade goods.⁷⁷

In 1952, the designer Don Wallance suggested that craftsmen should play a greater part in industry, noting that the artist-craftsman, “while maintaining contact with the soundest traditions of his craft, must relate his work to the conditions of a highly-industrialized society, and must explore new forms that are appropriate to modern life and technology.”⁷⁸ While “modern” did not have to mean a complete rejection of the past, craftsmen did not have to completely reject the present either. During the interwar and postwar era, craft provided a feeling of familiarity for more conservative members of society, such as Roysher’s religious clients, who were not ready to embrace new objects that were *too* modern or abstract. His work, which embraced traditional modernism, was the perfect solution.

In general, there were many ways consumers could experience craft during the mid-twentieth century: they could participate in the “do it yourself” movement and take up a hobby. At first, this type of work, referred to as a “healthy” hobby, was seen as ennobling, spiritually

⁷⁵ Roysher, “The Craftsman and the Machine,” *College Art Journal* 12, no. 4 (Summer 1953): 364.

⁷⁶ Jo Lauria and Steve Fenton, “Epilogue: A Past That Is a Prologue” in *Craft in America: Celebrating Two Centuries of Artists and Objects* (New York: Clarkson Potter, 2007), 278.

⁷⁷ Box 2, Lecture Notes, Lecture on Crafts, Hudson Roysher Collection, The Huntington Library (hereafter referred to as the Roysher Collection).

⁷⁸ Don Wallance, “Craftsmanship and Design,” *Craft Horizons* XIII, no. 4 (July/August 1953): 7.

rewarding, and healing, especially for WWII veterans.⁷⁹ By the 1950s, however, silversmiths in particular saw those individuals experimenting with metalwork as “hobbyists,” individuals “who tortured the metal to a meaningless mess.”⁸⁰ The increase in amateurs across all craft media caused fine craftsmen to raise standards, and they aimed to make a greater difference within the craft community and beyond. At the Asilomar conference in 1957, the California potter F. Carlton Ball felt that “If we are only concerned with the problems in our own studios, then the hobbier, the manufacturers of craft kits, the purveyors of cute novelties, will take over with a quite possible degeneration in American culture.”⁸¹ Craftsmen saw the hobby industry as an insult to the field and to their profession. In the 1960s, while working as a professor at CSU, Roysher expressed his own opinion in regard to “hobbyists”:

Much of that material which is advertised under the guise of aids to man’s creative use of leisure time falls so far short of any real educative value in the sense of increasing his sensitivities to the esthetic aspects of his environment, or developing his abilities for making esthetic value judgements, that it produces a reverse effect. The painting by numbers kit, a contrivance with which we are all familiar, is one of the more obvious deceits, foisted without conscience, upon the individual seeking “something to do.” The enamel-art kit containing preformed copper shapes on which the victim dumps powdered, lump[y], and stringlike glass which he then cooks into permanent ugliness, only occasionally, and accidentally achieving anything of esthetic significance, are examples in the craft area. The so called sculpture materials, blatantly advertising stone-like or metal-like results are perhaps even worse for they not only end with deception, they begin with deception. Bead kits, weaving kits, clay kits, mosaic kits, and now stained glass kits—the hobby industry grinds on and on deluding its customer into believing that they are creating “art.”⁸²

⁷⁹ Virgil Poling, “Craft Horizons—What?,” *Craft Horizons* 2, no. 1 (November 1942): 17 and Henry Varnum Poor, “Craftsmanship In the World of the Future,” *Craft Horizons* 3, no. 6 (August 1944): 9.

⁸⁰ Virginia Wireman Cute, “Contemporary American Silver,” *Craft Horizons* XII, no. 2 (March/April 1952): 29. Cute was one of Roysher’s students.

⁸¹ “Asilomar: An on-the-scene report from the first national conference of American craftsmen,” *Craft Horizons* XVII, no. 4 (July/August 1957): 20.

⁸² Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection.

The language he uses is extremely negative, drawing on words like “victim,” “ugliness,” and “deception.” Roysher is pushing for the betterment of society through art, or craft. If consumers constantly contribute to the hobby industry, they are potentially being exposed to a lower subset of objects, and thus believe that this is the acceptable norm. Rather than a “do it yourself” movement, Roysher believed that America needed a “think it yourself” program.⁸³ If craft had a more prominent place in the field, if it was not overtaken by poor quality mass-produced objects—ones that were a part of the concept of planned obsolescence in which goods were quickly made and discarded for the latest model—then perhaps Americans could take the time to appreciate the world around them and the thoughtfully-designed and executed items within that world.

Roysher’s oeuvre is evidence of his contribution to postwar craft. Of his more than four hundred creations, many could have been seen by the public at museum exhibitions and (although anonymously) at dozens of churches—both active participants in the artistic community and craft movement during the mid-twentieth century. Never boastful of his work, Roysher succinctly stated “I want to do my utmost . . .to promote the cause of good individual craftsmanship and design in this machine age.”⁸⁴ The quality of his work spoke for itself and met Roysher’s goal of contributing craft that was useful, beautiful, and meaningful to an appreciative consumer.

Chapter Outlines, Catalogue Raisonné, and Supplementary Material

To effectively address Roysher’s life, career, and oeuvre, this dissertation will take the form of a monograph followed by a catalogue raisonné. Following the introduction, the main text, divided into three chapters, will weave together three core elements of Roysher’s career: (1) the

⁸³ Ibid.

⁸⁴ *San Gabriel Valley Daily Tribune*, April 6, 1958, A2.

production of handcrafted secular silver, (2) his venture into the industrial design field, and (3) the ecclesiastical work he created for approximately forty churches throughout Southern California.⁸⁵

First, chapter two explores Roysher's career as a silversmith, which was launched with awards from the May Show in the early 1930s. Throughout his life, Roysher exhibited his work with the aim to inform the public about good design, form, and quality. This chapter will focus on Roysher's secular metalwork beginning with his earliest extant work, a pewter and Formica coffee set from 1933—a set that incorporated both modern and traditional elements. During the 1930s, Roysher often drew on historic sources with regard to form and design. When many artists and craftsmen begin their training, they are taught to imitate historic objects thus helping to build skill and knowledge of techniques. In Christopher Dresser's *Studies in Design* (1876), he urged students “to study whatever has gone before; not with the view of becoming a copyist, but with the object of gaining knowledge, and seeking out the general truths and broad principles . . . [so that] our works should be superior to those of our ancestors, inasmuch as we can look back upon a longer experience than they could.”⁸⁶ This type of training combined with Roysher's art historical lessons at the CIA certainly impacted his designs, which over time began to blend historic and contemporary elements.

By the 1940s, Roysher's shapes welcomed a modern sensibility—one that can best be described as modernism shaped by tradition. Tradition, in terms of making, materials, techniques, and processes, is inherent in silversmithing. Roysher embraced the medium's past in the creation of modern forms and attention to unadorned surfaces, thus capturing the intrinsic beauty of the

⁸⁵ He also created three objects for two religious officials and one church in Cleveland, Ohio.

⁸⁶ Judy Rudoie, *Shock of the Old: Christopher Dresser's Design Revolution* ed. Michael Whiteway (New York: Cooper-Hewitt National Design Museum in association with V & A Publications, 2004), 81.

material. During these years, Roysher made several items that allow for a discussion of leisure activities associated with California's casual postwar lifestyle. In the 1940s, Roysher also explored the commercial realm of high-end department stores as a place to market and sell his work.

Furthermore, chapter two examines a silver decanter that was sent abroad in 1951 as part of a government-sponsored exhibition, which raises questions about the motivations behind these shows; how silver shaped the identity of America; and if Roysher's work was seen as propaganda during the Cold War. Lastly, chapter two will investigate Roysher's participation in the *Masters of Contemporary American Crafts* exhibition held at the Brooklyn Museum in 1961. Of the eight craftsmen featured, Roysher was the only metalsmith. Focus will be given to his ceremonial mace from 1959, which embraces the traditional modernism he brought to his metalwork.

Chapter three will shift to Roysher's career in industrial design, a field which the author Geoffrey Holme described as "the conscious ordering and planning of the production of material things" specifically "for the use and well-being of man."⁸⁷ As did many others, Roysher believed that industrial design could enhance the quality and appearance of products by developing an aesthetic in which forms were derived directly from their function.⁸⁸ He also hoped that industrial design would improve popular taste by moving the design of goods away from copies of traditional shapes toward the cleaner lines of more modern forms. Regarding products designed for industry, the art critic Herbert Read asserted that: "Not until we have reduced the work of art to its essentials, stripped it of all the irrelevancies imposed on it by a particular culture or civilization, can we see any solution of the problem."⁸⁹ Roysher's career in industrial design likely influenced his craft

⁸⁷ Geoffrey Holme, *Industrial Design and the Future* (London and New York: The Studio, 1934), 9.

⁸⁸ "Why Industrial Design?," Box 2, Industrial Design, Industrial Des. Statement Roysher—1953, Roysher Collection. For full paper, see appendix.

⁸⁹ Herbert Read, *Art and Industry: The Principles of Industrial Design* (New York: Horizon Press, 1954), xi.

practice in the sense of an increased interest in surface qualities and in precision that can be connected to accuracy in manufacturing processes.

Chapter four examines Roysher's ecclesiastical work in the context of the postwar church-building boom and the liturgical renewal. Late in the nineteenth century, a liturgical movement began in several European monastic communities, thus leading to a renewed interest in sacred art (and music), especially in the twentieth century. The flowering of this renewal—which spread throughout Europe and to North America—along with the church-building boom following WWII, made lasting changes which improved the relationship between the church and contemporary artists and craftsmen.⁹⁰ Religious institutions required high quality sacred works of art to be used during the celebration of the liturgy, and individuals like Roysher capitalized on their needs.⁹¹

Other contemporary American silversmiths such as Jack Bowling, Louis Feron, George E. Germer, Rufus Jacoby, Renard Koehnemann, Earl Krentzin, Albino Manca, Harold Milbraith, Helen Keeling Mills, Philip Paval, Ronald Pearson, John Petterson, Harold Pride, Arthur Pulos, Julius Randahl, Victor Reis, Richard Thomas, and Ilse von Drage were also commissioned to make liturgical appointments. Their work, much like Roysher's, eventually fell into obscurity. It is often true that only when a liturgical object comes onto the market or enters a museum collection, does the public gain awareness of the craftsman's work in sacred contexts where name recognition is inconsequential. At the time, however, Roysher's work, more so than his contemporaries, seemed

⁹⁰ Robert S. Ellwood, *The Fifties Spiritual Marketplace: American Religion in a Decade of Conflict* (New Brunswick: Rutgers University Press, 1997), 10.

⁹¹ Several mid-twentieth century silversmiths also designed and/or made ecclesiastical objects for larger firms such as the Kalo Shop, the Boyden-Minuth Company, and the Cellini Shop.

to be in greater demand.⁹² He was able to create a wide range of liturgical objects in various media and for multiple faiths, and he also had the skills and resources to design and execute both small and large-scale work, thus giving him a more competitive edge in the field.

Recognized as “one of the leading silversmiths in the United States [for] his ecclesiastical work,” Roysher worked almost exclusively on the production of sacred art for roughly a decade, from 1951 to the early 1960s.⁹³ He received over forty commissions divided almost equally between Catholic and Episcopal churches throughout Southern California to furnish the growing number of religious structures. Whether single appointments—such as a chalice or patens (used to hold and transport the wafer or host)—or a full sanctuary commission—which typically included a tabernacle, altar candlesticks, vases, and a sanctuary lamp—these objects were used in the sacred act of the liturgy, which for both denominations meant the celebration of the Eucharist as the core of service.⁹⁴ In addition to the hours Roysher spent in his workshop handcrafting these objects, he occasionally sourced out jobs such as spinning and iron work—while still managing the entire aesthetic project—thus further adding to our understanding of modern craft practices.

With firm knowledge of metalworking and other craft processes, Roysher created over two hundred sacred objects over the course of his career, almost entirely on commission. Roysher’s business records (nearly all of which pertain to his ecclesiastical work) comprise drawings,

⁹² This assumption is based on the appearance or mention of the work of Roysher’s contemporaries in newspapers, journals, and exhibition catalogues; however, more research must be done on these craftspeople to make an adequate assessment.

⁹³ Pauline Collier, “Old Art Nurtured,” *Star News*, October 7, 1958, 15. This was all before the decrees of Vatican II, which officially called for changes in twentieth-century doctrines, were set in motion.

⁹⁴ Academic and Professional Record of Hudson Roysher, Roysher Collection. Additional pieces comprising sanctuary appointments included missal stands, processional crosses, censers and stands, collection plates, and communion rails.

photographs, and correspondence between himself and his clients. These documents provide several clues as to how he may have received commissions for projects, the design process, and the difficulties he had in meeting deadlines as the result of the high demand for his work.

First, commissions usually came in the form of a reference. For example, in the case of Christ Church Cathedral in St. Louis, David Campbell of the American Craftsman's Council in New York recommended Roysher to their Senior Warden, Charles Nagel.⁹⁵ In terms of the design process, this may have been left completely up to Roysher, or he may have been given general ideas by whomever commissioned his work. He also may have been asked to supply a series of sketches. These, in turn, often were presented to and approved by the rector, occasionally with additional consent from the donor, or they passed through the hands of committee members who then took a vote to determine the most suitable design.⁹⁶ Finally, in the case of new church construction, the architect may have served as a liaison between Roysher and religious officials. The design process thus involved working with multiple individuals to get final approval, as opposed to Roysher making objects without input from the commissioning party. Roysher enjoyed this part of his job as it allowed him to actively be involved in discussions about the meaning and

⁹⁵ Letter from Charles Nagel to Roysher, March 1, 1962, Box 1, Christ Church, St. Louis Folder, Roysher Collection. Nagel was also the director of the City Art Museum in St. Louis.

⁹⁶ A note in Roysher's archives explains why there were not any churches that I came across in my research which possessed any of his original drawings: "The paragraph covering ownership of drawings is a protection for St. Peter's. Under opinions expressed by representatives of the State Board of Equalization relative to design jobs original drawings and models are tangibles. If the drawings or models become the property of the client, the client must be charged a tax on the items based on the cost of the entire job. However, when the drawings remain my property you have them for what they are intended for without incurring tax obligation since they are returned to my files after completion of the job" (Letter from Roysher to Reverend John R. Bill, February 20, 1956, Box 1, St. Peter's, San Pedro Folder, Roysher Collection).

quality of his work, “rather than *how cheaply* it can be made.”⁹⁷ Roysher often had a budget to follow, but he never compromised on quality.⁹⁸

Lastly, an examination of Roysher’s correspondence with his patrons reveal that he struggled to keep up with his commitments. He carried a full academic workload and served on multiple committees. His health was also a problem at times; he suffered from arthritis and bursitis, needed carpal tunnel surgery on both wrists due to incessant forging, and incurred injuries from accidents involving table saws and a sulfuric acid spill.⁹⁹ Keeping up with his duties was an overwhelming job. In 1955, Roysher wrote to Theodore Criley, Jr., the architect of Claremont United Church of Christ: “I have three men working weekends and we are doing everything possible to get the job out and still end up with good craftsmanship. Handwrought work of this caliber simply cannot be rushed.”¹⁰⁰ In spite of the additional help, Roysher desired to work alone—a desire that became a reality within a few years. His change in opinion regarding assistants is explained in a letter to the author Katharine McClinton:

I teach as well as operate a shop, being a professor of art at Los Angeles State College. I produce as much ecclesiastical and ceremonial work as humanly possible. I no longer work with apprentices because I find that in this way I can

⁹⁷ Lovoos, 64.

⁹⁸ *Ibid.*

⁹⁹ Conversation with Martin Roysher, January 2019 and letters from: Mrs. Hudson Roysher to Reverend Joseph A. Erickson, Jr., April 25, 1955, Box 1, St. Mark’s Church, Upland Folder, Roysher Collection; Roysher to Reverend John R. Bill, November 4, 1955 and May 17, 1956, Box 1, St. Peter’s, San Pedro Folder, Roysher Collection; Roysher to Reverend F. C. Benson Belliss, June 4, 1961, Box 1, St. Luke’s, Long Beach Folder, Roysher Collection; and Roysher to Reverend Richard I. S. Parker, July 12, 1968, Box 1, St. Cross, Hermosa Beach Folder, Roysher Collection.

¹⁰⁰ Letter from Roysher to Theodore Criley, Jr., October 13, 1955, Box 1, Claremont Community Christ Folder, Roysher Collection. The situation had changed from two years prior as noted in a letter from Roysher to Reverend John L. O’Hear dated October 22, 1953, Saint Paul’s Church, Cleveland Heights: “Laurence [Schmeckebier] has probably told you that I work alone as an individual craftsman. I prefer it that way so that my work in the crafts can be selective and of the caliber of which I can be proud. Working for the church is the most satisfying of all.”

maintain a standard of quality. With apprentices too much of my time was given over to teaching in the shop and correcting errors.

My work schedule is based on the order in which commissions are received. I do not vary this practice out of fairness to my clients . . . it is not uncommon for some of my clients to wait as long as a year.¹⁰¹

Maintaining control over the object resulted in a higher level of quality. Despite a busy work schedule, Roysher executed over two hundred known sacred works over the course of his career, all of which embody a time of religious change and growth in both the United States and California.

They also were especially meaningful for Roysher, who wrote:

The thought that some of these pieces may still be in churches after I have ceased to exist gives a feeling of a ‘place in time’ which is difficult to describe . . . To know that there are people worshipping in sanctuaries which I had some small part in building, using vessels and furnishings which came from my bench is all the satisfaction I need. Any one of those commissions is worth all the awards which ever came my way.¹⁰²

Sacred art also offered a more satisfying way for Roysher to engage in research regarding the history and iconography that was integral to the work.

Although not discussed in this dissertation, it is worth noting here that on top of designing and executing multiple ecclesiastical commissions, Roysher actively participated in exhibitions across the country that highlighted modern religious art and architecture—shows that are rarely organized in the twenty-first century.¹⁰³ Exhibitions demonstrated to the public that the church, once again, was a patron of the artist, and that it was at the forefront of the contemporary art world.

¹⁰¹ Letter from Roysher to Katharine Morrison McClinton, November 20, 1958, Box 1, St. Paul’s in the Desert Folder, Roysher Collection.

¹⁰² Letter from Hudson Roysher to Dr. Marvin D. Schwartz, December 16, 1960, Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961–4/23/1961] [09] Roysher, Hudson (1960–1961).

¹⁰³ Academic and Professional Record of Hudson Roysher, Roysher Collection. Roysher continuously exhibited the same works in religious exhibitions, because once a work was consecrated it could not leave the church to be exhibited, unless authorized by a member of the religious institution.

These shows were also meant to encourage painters, sculptors, and craftsmen to create sacred works of art for the growing number of modern religious structures.

Roysher exhibited work in several shows such as *Contemporary Religious Art by California Artists* at the M. H. De Young Memorial Museum in San Francisco (1952); *Liturgical and Religious Art* at the Denver Art Museum (1955); *Festival of Religious Arts* at Ohio State University (1956); *Religious Art* at the Canton Art Institute (1956); and *Liturgical Arts* at the City Art Museum of St. Louis in 1964. One of the most prominent exhibitions of religious art and architecture in which Roysher was invited to participate was *The Patron Church* (1957–1958).¹⁰⁴ It was organized by the Museum of Contemporary Crafts (now the Museum of Arts and Design) in New York City. The Museum recognized that the 1950s had witnessed a great flourishing of church patronage, and through the innovative works of art on display, visitors could see that a religious art movement had been firmly established.¹⁰⁵ By the late 1950s, many churches had sought out modern works of art for their structures, feeling that what they were trying to communicate could be done more effectively through “the new and vital art forms of today” rather “than by means of the worn out art styles of the past.”¹⁰⁶ There was a definite need to create, and for the continued creation of, a living art.¹⁰⁷

¹⁰⁴ The architectural section was incorporated into the AFA’s traveling exhibition *God and Man in Art*.

¹⁰⁵ Robert A. Laurer, “Introduction,” *The Patron Church*, exh. cat., n.pag., M9 Catalog Folder 1, The Patron Church Box, American Craft Council Archives.

¹⁰⁶ *Ibid.*

¹⁰⁷ Robert A. Laurer, Assistant Director of the Museum, became aware of Roysher and his work through the *Festival of Religious Arts* at Ohio State University (Letter from Robert A. Laurer to Roysher, July 25, 1957, M9 General Correspondence Folder 4, The Patron Church Box, American Craft Council Archives). Sister Mary Corita, now well-known for her innovative sociopolitical art prints, suggested to the Museum’s Director, Thomas Tibbs, that Roysher be invited to participate (Telegram from Sister Corita to Thomas Tibbs, August 11, 1957, M9 General Correspondence Folder 4, The Patron Church Box, American Craft Council Archives). Roysher, however, declined the invitation because many of the works Tibbs was interested in had already been consecrated, and Roysher did not want to put strains on relationships with rectors whom had commissioned his work (Letter from Roysher to Thomas

A catalogue raisonné, documenting over four hundred objects, follows the main text and allows for a better understanding of Roysher's individual pieces as well as his collective body of work. This is the first, and only, record of his creations. An attempt has been made to illustrate and document every known object Roysher designed and/or executed throughout his professional career, with works ranging from 1933 to 1981. Readers will be able to visually assess the volume of Roysher's production as well as changes within his work, from stylistic variances to the use of contrasting materials. Photographs and/or drawings, if available, are located alongside each object's title, date, material, dimensions, and a record of any marks and/or inscriptions. Evidence of provenance, literature, and exhibition history follows. Items that require further notes beyond the main dissertation text are expanded upon here. The catalogue raisonné also provides important information regarding the work's present location, thus hopefully securing its future preservation and allowing for the discovery of objects whose location may at present be unknown. Ultimately, it is the hope that individuals or institutions might come forth with knowledge of works not currently in this document. Overall, the catalogue is divided to mirror the flow of the main chapters: secular silver followed by industrial design and lastly, ecclesiastical work.

Following the catalogue, an appendix provides invaluable supplementary material, such as an extensive curriculum vitae on Roysher. This gives readers a list of chronological events and achievements relating to his life and career. Biographical details, education, work experience, publications, exhibitions, honors and awards, public services, and dates relating to commissions for his ecclesiastical work can be found here. Two of Roysher's writings, one on industrial design,

Tibbs, August 14, 1957, M9 General Correspondence Folder 4, The Patron Church Box, American Craft Council Archives. A recent shipping fiasco also made Roysher worry about shipping multiple works to the other side of the country). Tibbs, Laurer, and Corita saw something in Roysher's work that would have demonstrated to the public that modern, high quality appointments were being made for contemporary churches thus further emphasizing his place as a craftsman producing living art.

the other on craft, are transcribed in full in the appendix to offer a deeper reading of these documents, which are mentioned only briefly in the main chapters. Lastly, a glossary of religious terms and an illustrated list of Christian symbols (drawn directly from and) pertinent to Roysher's work are presented here.

Research Methods

The research required for this dissertation was compiled, first and foremost, from primary source materials such as newspapers, exhibition reviews, government documents, artist files, and, most importantly, the Hudson Roysher Collection housed at the Huntington Library in San Marino, California. Roysher's archives, and several pieces of secular silver, were given to the Huntington in 2012 by Martin Roysher and Peter and Allison Wittenberg (Hudson's son, son-in-law, and daughter). Roysher's archive includes over twelve hundred photographs, slides, negatives, and drawings of both secular and sacred works as well as business and personal papers, lecture notes, exhibition catalogues, and newspaper clippings. Drawings and extensive correspondence between Roysher and museum, university, and church officials provide the materials needed to reconstruct the design process from start to finish for nearly forty church commissions and hundreds of objects.

Additional materials were given in 2014 relating to ecclesiastical commissions for Saint Catherine's Military School in Anaheim; Saint John's in Corona; Saint Peter's in San Pedro; Saint Brigid's in Los Angeles; Saint Paul's Episcopal in Tustin; and La Casa de Maria in Montecito. Drawings relating to the commission of a ceremonial mace for the University of Buffalo were also presented to the Huntington at this time. A second donation of secular silver and another cache of drawings was given by the family in 2018 and 2019, respectively. For this dissertation, knowledge gained from the above resources was enhanced by oral histories conducted with Roysher's children, Martin and Allison.

Analyzing Roysher's works, especially the above primary source materials, can tell us a great deal about the time and place in which Roysher lived. As a way of thinking through this idea, I drew from a passage in Jules Prown's "The Truth of Material Culture: History or Fiction?" in which he suggests that artifacts are the result of causes.¹⁰⁸ He points to Peter Gay's introduction to *Art and Act: Causes in History*, which identifies three types of "historical causation": craft, culture, and privacy:

The first, craft, refers to tradition. Things are done or made in the way they were done or made previously. This is obviously true about artifacts whose artists and craftspeople are trained in schools or apprenticeships, learn from design books, and learn from other objects. The second type of causation, culture, refers to the mind of contemporary culture—prevailing attitudes, customs, or beliefs that condition the ways in which things are said, done, or made. It refers to the world in which both maker and consumer lived and which affected their values. People are a product of their time and place. The third casual factor, privacy, refers to the individual psychological makeup of the person who made the object; it might be entirely conformist and therefore reflective of contemporary society, or it might be quirky or eccentric, producing an original, novel, or idiosyncratic result.¹⁰⁹

Drawing on the model of the intersections between culture, craft, and privacy will help us achieve a greater understanding of Roysher's creations and his vision. In what way does a particular object's style embody context (historical and social), tradition (process, quality, and function), environment (secular or non-secular), and/or biography (the role of the artist)? How did Roysher's family, education, career, and lifestyle in Cleveland and California shape his beliefs and career? I attempted to answer these questions by conducting a critical examination of the archives and oral histories in order to understand Roysher's life and personality and how these qualities might be embodied in his work.

¹⁰⁸ Jules D. Prown, "The Truth of Material Culture: History or Fiction?" in *History from Things: Essays on Material Culture*, ed. Steven D. Lubar and W. D. Kingery (Washington: Smithsonian Institution Press, 1993), 3.

¹⁰⁹ Ibid.

Literature Review

The need for a monograph on Roysher is clear, as he is treated with some substance only in five short essays: “3 American Silversmiths” (1953); Janice Lovoos, “Two California Silversmiths: Roysher and Adler” (1957); Alan Rosenberg, “Modern American Silver” (2001) and “Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century” (2006); and Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft* (2010).¹¹⁰ These texts provide only an overview of Roysher’s lengthy career as a designer and craftsman. Janet Koplos and Bruce Metcalf engage with Roysher’s ecclesiastical work in relation to context, but cite just one church as an example, while Alan Rosenberg, in his 2006 article only analyzes a few of Roysher’s works. Lovoos’s article is one of the most important because she was clearly engaged in a dialogue with Roysher when writing her essay, and insights can be gleaned about his childhood and his deep appreciation for silversmithing. Nonetheless, over four decades separate Lovoos’s article from those written in the twenty-first century.

What some of these texts do, however, is initiate conversations about Roysher and his contemporaries. “3 American Silversmiths,” for example, highlights the work of John Paul Miller, Hudson Roysher, and Frederick Miller who were all educated at the Cleveland Institute of Art. In another article, “Two California Silversmiths: Roysher and Adler,” Janice Lovoos wrote: “Hudson Roysher and Allan Adler are two of the West Coast’s most distinguished silversmiths, each one working in a significantly singular manner; the design, detail, and craftsmanship of each artist

¹¹⁰ In full: “3 American Silversmiths,” *American Artist* 17 (May 1953): 30–35; Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 50–55 and 61–63; Alan Rosenberg, “Modern American Silver,” 25–31; Rosenberg, “Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 14–18; and Janet Koplos and Bruce Metcalf, “Hudson Roysher,” *Makers: A History of American Studio Craft* (Chapel Hill: University of North Carolina Press, 2010). The latter is supplementary material and was not included in the final publication.

bearing his intangible stamp of individuality.”¹¹¹ Adler, however, became much more well-known, selling mostly flatware, like his “Swedish Modern” pattern to numerous department stores (fig. 1.29). Often referred to as California’s “silversmith to the stars,” Adler’s shop was located on the Sunset Strip in Hollywood.¹¹² Adler sold silver to Jimmy Gleason, Jack Benny, Barbara Stanwyck, and Robert Talyor.¹¹³ At the time Lovoos wrote her article, there were nearly twenty craftsmen—a number from Scandinavia—working in Adler’s shop carrying out his designs.¹¹⁴ Indeed, the influence of Danish silversmith Georg Jensen is evident in Adler’s designs, in terms of the similarity of the curved weighty handles done in a contrasting material to the silver bodies and also in regard to the foliate or naturalistic-type finials and feet (figs. 1.30 and 1.31). Roysher did not create objects that looked to Scandinavian design nor did he have Adler’s clientele or staff, thus setting these two silversmiths apart in many ways. Roysher, along with Adler, John Paul Miller, and Frederick Miller—the latter three all well-known today—were considered several of the era’s most revered silversmiths, yet it was Roysher whom the Brooklyn Museum selected to represent metalwork in its aforementioned 1961 exhibition.¹¹⁵ As he began to focus on ecclesiastical objects, however, Roysher’s secular silver fell out of the mainstream market, and his name began to vanish from national publications.

¹¹¹ Lovoos, 51.

¹¹² *Ibid.*, 53.

¹¹³ *Ibid.*, 61.

¹¹⁴ *Ibid.*, 54.

¹¹⁵ Porter Blanchard was also an exceptionally well-known California silversmith who worked at the same time as Roysher. In an interview between Jo Lauria and the craftsman Randy James Stromsøe, Lauria asked: “Were there other silversmiths in Southern California at the time? I mean, who were the major competitors outside of Porter Blanchard and his immediate family?” Stromsøe responded: “It was mainly the family. There was Hudson Roysher...people gave him a lot of respect” (oral history interview with Randy James Stromsøe, 2012 June 4–7. Archives of American Art, Smithsonian Institution).

With regard to the ecclesiastical works produced by Roysher and their place in the history of the postwar church-building boom, Jay Price points out in his introduction to *Temples for a Modern God: Religious Architecture in Postwar America* (2013) that scholarship on religious architecture divides itself amongst religious studies, history, architecture, and material culture, the latter of which he fails to address in depth.¹¹⁶ Price also references a number of architectural texts, but these address the buildings alone and not their art and furnishings. Helpful, however, are the many texts he cites that speak to the contemporary state of religious affairs and the social history of the church. Other contemporary authors such as Gretchen Buggeln in her book *The Suburban Church: Modernism and Community in Postwar America* (2015), also explored religious architecture; she notes that “The postwar church building boom prompted much earnest conversation about what churches should look like and how they should function.”¹¹⁷ But, again, there is nothing about the appearance or use of the furnishings within these churches, notably the liturgical objects.

This dissertation on Roysher helps to fill in substantial gaps in the scholarship about sacred craft. While the architectural context is pertinent to understanding Roysher’s works, I contend that it is the combination of the production of liturgical art in relation to the church-building boom, an area overlooked by the present scholarship, that most effectively illuminates Roysher’s project. Although mass-produced furnishings could be ordered directly from manufacturers via mail-order catalogues, the large number of commissions that Roysher received demonstrates that many church officials preferred handcrafted objects and thus supported contemporary craftspeople while

¹¹⁶ Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America* (Oxford: Oxford University Press, 2013), 4.

¹¹⁷ Gretchen Townsend Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (Minneapolis: University of Minnesota Press, 2015), 1.

contributing to the national increase in church patronage. A scholarly examination of Roysher's works therefore both complements and improves our understanding of religious patronage, postwar design, and craft. It also adds to the relatively few histories that have been written on individual American silversmiths such as William Waldo Dodge, Marie Zimmermann, and Janet Payne Bowles, all of whom worked in the early twentieth century.¹¹⁸ An investigation of Roysher's mid-century modern works thus extends the current body of knowledge on the long tradition of metalsmithing, and it opens the doors for exploration into the nascent field of sacred craft.

¹¹⁸ Bruce E. Johnson, *Hand Wrought Silver + Architecture: The Artistry of William Waldo Dodge* (Asheville: Asheville Art Museum, 2005); Bruce Barnes, Joseph Cunningham, and Deborah Dependahl Waters, *The Jewelry and Metalwork of Marie Zimmermann* (New Haven: Yale University Press, 2012); and Barry Shifman, W. Scott Braznell, and Sharon S. Darling, *The Arts & Crafts Metalwork of Janet Payne Bowles* (Indianapolis: Indianapolis Museum of Art in cooperation with Indiana University Press, 1993).

Illustrations



Figure 1.1. Portrait of Hudson Roysher, late 1940s. Image source: Binder 4, Roysher Collection.



Figure 1.2. Erik Magnussen (Danish, born 1940) for Gorham Manufacturing Company, Cubic coffee service, 1927, silver with gilding and ivory, Cooper Hewitt, Smithsonian Design Museum, 1991.126.488.



Figure 1.3. Hans Wegner (Danish, 1914–2007) for Johannes Hansen, *Peacock* chair, 1947, teak and ash, Vitra Design Museum.

Figure 1.4. Windsor armchair, 1790–1810, beech, ash, and yew, 99.5 x 66 x 55 cm, Victoria & Albert Museum, W.8-1918.



Figure 1.5. Peter Muller-Munk (American, born Germany, 1904–1967) for the Revere Copper and Brass Co., *Normandie* pitcher, ca. 1935–37, chrome-plated brass, 12 x 9 1/2 x 3 1/4 in., Minneapolis Institute of Arts, 98.276.60.



Figure 1.6. Charles Robert Ashbee (English, 1863–1942), Muffin dish, ca. 1900, electroplated-silver and moonstone, 10.1 x 23 cm, National Gallery of Victoria, Melbourne, 2005.515.a-b.



Figure 1.7. Florence R. Roysher, *Table Runner in Blue and Black*, 1939, First Prize, May Show, 1939. Registrar's Office Loan and Editorial Photographs, Cleveland Museum of Art Archives.



Figure 1.8. Alys Young, *Satyr*, terracotta, 18 in. Roysher Family Collection. Image source: Courtesy of Martin Roysher.



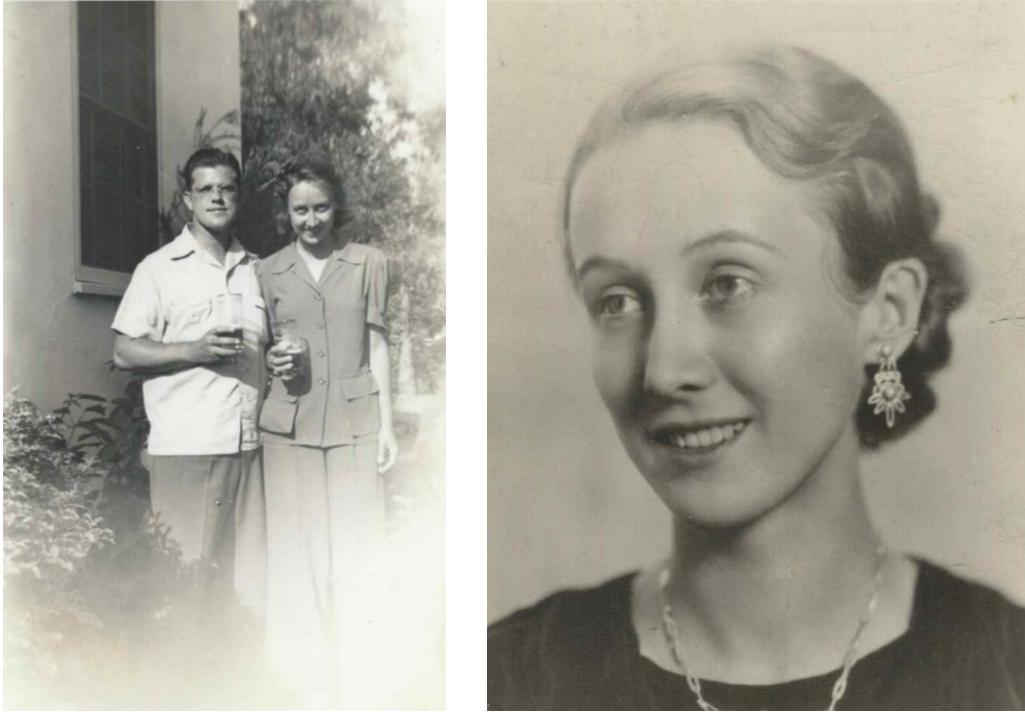
Figure 1.9. Albert Carl Young, *Adoration*, 1935, carved plaster, exhibited at May Show. Registrar's Office Loan and Editorial Photographs, Cleveland Museum of Art Archives.



Figure 1.10. Parker Appliance Company Machine Shop, Euclid Avenue, Cleveland Ohio, 1930s.
Image source: Jeffrey L. Rodengen, *Parker Hannifin Corporation: A Winning Heritage* (Fort Lauderdale: Write Stuff Inc., 2009), 20.



Figure 1.11. Portrait of Hudson Roysher, early 1930s. Image source: Courtesy of Martin Roysher.



Figures 1.12 and 1.13. Hudson Roysher and Alli Ritari, 1930s. Image source: Roysher Family Collection.

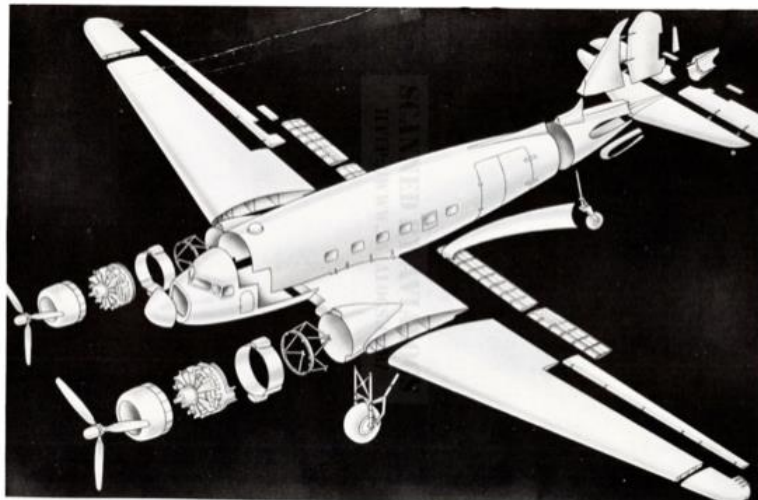


Figure 6—Major Components of Airplane (Exploded View)

Section II

Figure 1.14. *Major Components of Airplane (Exploded View)*. Image source: Courtesy of Martin Roysher.



Figures 1.15 and 1.16. *Ladle Forging Stages*. Image sources: Broadside No. 1, Roysher Collection and Hudson Roysher Electronic Archive.



Figure 1.17. Hudson Roysheer (American, 1911–1993), *Ladle*, ca. 1941, sterling silver. Image source: SM Publications.



Figure 1.18. Hudson Roysheer (American, 1911–1993), *Ladle*, early 1950s, sterling silver, 7 1/2 in., Roysheer Family Collection. Image source: Photo by the author.



Figure 1.19. *Roysher Annealing Processional Cross*. Image source: Hudson Roysher Artist File, American Craft Council Archives.



Figure 1.20. *Roysher Raising Silver*. Image source: Binder 4, Roysher Collection.



Figure 1.21. *Bowl Raising Stages*. Image source: Roysher Electronic Archive.



Figures 1.22 and 1.23. *Chisel Carving*. Image source: Roysher Electronic Archive.



Figure 1.24. *Roysher Engraving Pedlow Tea Service*. Image source: Binder 4, Roysher Collection.



Figures 1.25 and 1.26. *Holy Ghost Baldachin Ornament* (and molds), 1954, brass, 15 in., Saint Brigid Catholic Church, Los Angeles, California. Image source: Hudson Royshe Electronic Archive.



Figure 1.27. Hudson Royshe (American, 1911–1993), *Altar Cross*, 1959, brass and oak, The Church of Saint Paul in the Desert, Palm Springs, California. Image source: Photo by the author.



Figure 1.28. “Carlton Ball, John Paul Miller, Hudson Roysler, Edris Eckhardt.” Image source: *Craft Horizons* 17, no. 4 (July/August 1957): 30.



Figure 1.29. Allan Adler (American, 1916-2002), “Swedish Modern” sterling silver flatware service for eight. Images source: Skinner.



Figure 1.30. Allen Adler (American, 1916–2002), *Tea Service*, ca. 1950, sterling silver and ebony, 6 x 10 in. (teapot). Image source: Cottone Auctions.



Figure 1.31. Georg Jensen (Danish, 1866–1935), *Coffee pot, creamer and sugar bowl*, “Blossom” pattern, ca. 1925–1932 and 1933–1944, sterling silver and ivory, 7 1/4 in. (coffee pot). Image source: Sotheby’s.

Chapter Two

Modernism Shaped by Tradition: Roysher's Secular Work

Of flattened spherical form and comprised of sterling silver and ebony, Roysher's teapot, sugar, and creamer demonstrates his desire to create clean, modern designs while honoring the materials and techniques integral to the tradition of silversmithing (fig. 2.1). When this set was first exhibited at the 1946 *May Show*, William Milliken, then director of the Cleveland Museum of Art (CMA), wrote:

A welcome sign in the class SILVERWARE OTHER THAN JEWELRY was the brilliant freshness of design which marked the first award given to Hudson Roysher. Its unusual shapes exemplified the creative element which the Museum is trying to foster. There is nothing of traditionalism in the shapes and forms; they are contemporary in design and contemporary in its best sense.¹

The tea set's freshness and strength lie in its juxtaposition of the round bodies of each vessel raised on a large, circular foot and balanced with protruding handles, each with a graceful curve. Its sleek lines and smooth surfaces embrace the look commonly associated with mid-century design.

Despite both its outwardly modern style and Milliken's review, Roysher's set does not completely deny all references to traditionalism. It recalls historic Victorian vessels such as Joseph and John Angell's teapot from 1840–1841, in terms of its form and the materials and techniques used (fig. 2.2).² Roysher's service, however, lacks superfluous ornament, thus allowing the user to more fully appreciate the intrinsic beauty and purity of the wooden handles and metal bodies. The essential qualities of the precious metal alone sparked appreciation in a work. Through unadorned

¹ William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 27, no. 5 (May 1946): 61–62.

² Roysher would have seen examples of early English silver at the Cleveland Museum of Art or in books. This discussion will be expanded on later in this chapter.

surfaces and simplification, Roysher revealed the true essence of an object, finding beauty in a work's basic form and materials. He wanted his secular silver to be valued for these qualities. He also wanted it to be used frequently and thoughtfully. Perhaps more than other contemporary metalsmiths, Roysher felt that silver objects were fundamental to day-to-day life, according to his son, Martin.³ They were more than works of fine craftsmanship and more than objects to be used only for special occasions.⁴

In a rapidly changing society, Roysher's creations were vehicles for the modern user to connect with the time-honored tradition of craft, and in the case of this service, to the long-established tradition of tea drinking.⁵ Perhaps the body of Roysher's teapot—raised on a substantial foot—symbolically acknowledged the history of tea culture, or, as tea (as well as milk and sugar) had been rationed in Britain during WWII, the pedestal physically raised the liquid up, thus honoring the availability of tea at this time and responding to contemporary events.⁶ Tea drinking is also generally seen as comforting, which may have been important for the owners of Roysher's set as America was still at war when it was made. Either way, the culture of the time and human experiences are expressed in these vessels.⁷ Roysher felt that “Genuine art must create

³ Conversation with Martin Roysher, January 2019.

⁴ Yet, given the reality, not everyone could afford fine silver. Conceivably, the church was the best place for Roysher's silver objects to be appreciated. There, they became part of a larger community where they were used regularly in religious rituals.

⁵ Both Roysher's teapot and the nineteenth-century example are made of a precious metal thus indicating the importance of the substance contained within each vessel and the significant custom of drinking tea. The British Empire controlled large areas of land in Asia that grew tea, and with greater access to the product, tea drinking became increasingly popular in England. Forty million pounds of tea was consumed in 1834 (for Americans, consumption amounted to only ten million pounds) (Erika Rappaport, *A Thirst for Empire: How Tea Shaped the Modern World* (Princeton: Princeton University Press, 2017), 91).

⁶ Rappaport, *A Thirst for Empire*, 309.

⁷ This brief analysis draws on Jules Prown's discussion of a pewter teapot in which he explores its size, medium, shape, and function to extract cultural beliefs embedded in the artifact itself (See Jules D. Prown, “The Truth

something that lives in time and has meaning transcending the individual.”⁸ His tea service goes beyond the simple act of consumption to something larger within the context of a country amid international conflict.

Several of the works discussed in this chapter also have ties to something bigger happening in U.S. culture, such as the consumption of contemporary handmade silver in an increasingly industrialized nation. Silver, with its animate qualities and reflective surfaces connected individuals with unique objects, thus giving them an avenue to escape the masses. Additionally, an exploration of a decenter made by Roysher in the early 1950s for an exhibition sent to Germany allows for a discussion of the use of cultural diplomacy through craft as Americans attempted to define themselves both at home and abroad. The works here also find a balance, visually, between the past and the present as Roysher attempted to ease Americans into the modern era.

An Exploration of Materials

“I have always been tremendously interested in experimenting with the combination of unusual materials; combining silver with ivory, ivory and cane, silver and rare wood.”⁹
—Hudson Roysher

As part of Roysher’s commitment to bringing awareness to craft and to his work through quality construction and attractive materials, he exhibited at a number of different venues throughout the 1930s and 1940s, including America House in New York, the Wichita Art Association, and the May Show, the latter an important regional site for exhibiting craft, especially for Roysher. William Milliken, curator of decorative arts at the Cleveland Museum of Art and its

of Material Culture: History or Fiction?” in *History From Things: Essays on Material Culture*, ed. Steven Lubar and W. David Kingery (Washington D.C.: Smithsonian Institution Press, 1993), 6–10.

⁸ *San Gabriel Valley Daily Tribune*, April 6, 1958, A2.

⁹ Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 64. Roysher was not the only modern silversmith interested in combining materials. Adler, for example, became intrigued by Germany’s use of silver and ebony and began incorporating this rich wood into his work (*Ibid.*, 62).

director from 1930–1958, fostered an artistic climate in the city that would be instrumental to the promotion of Roysher’s early work. In 1919, the May Show, known officially as the First Annual Exposition of Works by Cleveland Artists and Craftsmen, opened at the museum under the suggestion of the director, Frederic Allen Whiting, via a proposition from the Cleveland Art Association.¹⁰ The May Show, organized by Milliken, was a regional juried exhibition where local works of art were showcased, and upon the decision of the artist, could be priced to sell. It was important for the careers of many individuals, especially during the Depression when the sale of artwork was difficult.¹¹ Purchasing a work of art at the May Show demonstrated that buyers were supportive of the community, and it allowed them to form connections with contemporary artists.¹² The CMA also had the opportunity to buy items for sale, and, over the years, many works have entered the Museum’s collection.¹³

In 1934, Roysher submitted his first work in metal to that year’s May Show: a pewter and Formica coffee set, which won first prize for Metalwork Other than Silver and Iron (fig. 2.3). In the Museum’s bulletin, Henry Francis and William Milliken applauded Roysher’s work, noting: “The coffee set in pewter and Formica by Hudson Brisbane Roysher well deserved its honors.”¹⁴

¹⁰ Holly Rarick Witchey, *Fine Arts in Cleveland: An Illustrated History* (Bloomington and Indianapolis: Indiana University Press, 1994), 96–97.

¹¹ Sherman E. Lee, “Introduction” in *A Study in Regional Taste: The May Show, 1919–1975* (Cleveland: Cleveland Museum of Art, 1977), 7.

¹² Jay Hoffman, Dee Driscole, and Mary Clare Zahler, *A Study in Regional Taste: The May Show, 1919–1975* (Cleveland: Cleveland Museum of Art, 1977), 5.

¹³ The May Show was held from 1919 to 1993.

¹⁴ Henry S. Francis and William M. Milliken, “Review of the Exhibition,” *The Bulletin of the Cleveland Museum of Art* 21, no. 5 (May 1934): 73.

Priced at \$100, it sold to Dr. Myron Metzenbaum, a local surgeon.¹⁵ For Roysher to have had his work accepted to the show, awarded first place, and then purchased would have been a positive step in the right direction for any young craftsman.

One of Roysher's earliest known designs, his pewter and Formica set was likely executed during the fall semester of his senior year at the Cleveland Institute of Art (CIA) in Mildred Watkins Metalry course.¹⁶ It is comprised of an uncommon combination of materials: pewter, which has been used for thousands of years, and Formica, a modern material patented in 1913 by Herbert Faber and Daniel O'Connor, two engineers based at Westinghouse Electric Corporation in Pittsburgh.¹⁷ Nonetheless, the two materials complement one another. The contrast between the bright, polished surface of the metal with the dark sheen of the industrial plastic-composite material is perfectly reflected in the other's surface.¹⁸ It remains unclear why Roysher chose these two materials, but perhaps the CIA required their students to be practical, advising him to use pewter and Formica which replaced expensive materials like silver and ebony during the Depression.¹⁹ This is also the only known example in which Roysher used industrial materials in

¹⁵ Entry Form, Box 88, Folder 10. 1934: Accepts. Last names beginning with K–Z, May Show Records, Cleveland Museum of Art Archives; Dr. Metzenbaum was well-known at Mt. Sinai Hospital in Cleveland where he was an ear, nose and throat specialist; he is also recognized within the field for his design of a pair of surgical scissors (*Metzenbaum, Myron, M.D.*, <https://case.edu/ech/articles/m/metzenbaum-myron-md>).

¹⁶ Transcript, Cleveland Institute of Art and *The Cleveland School of Art Circular* for 1936–1937 (Cleveland: Cleveland School of Art), 24.

¹⁷ John F. Lyons, *America in the British Imagination: 1945 to the Present* (New York: Palgrave Macmillan, 2014), 15.

¹⁸ Rhea Mansfield Knittle, *Early Ohio Silversmiths and Pewterers, 1787–1847* (Cleveland: Calvert-Hatch Co., 1943), 41: Pewter is usually made from tin and a secondary metal, either lead, or in the case of Roysher's set, probably brass, "which produces a harder, whiter, and more silvery surface."

¹⁹ Many families, especially once the Depression hit, could no longer afford to buy expensive silver objects nor could they afford to keep servants. Without someone to polish silver, other materials were more convenient and certainly less expensive (Bruce Metcalf, "Accommodating Modernism, Midcentury Silversmithing and Enameling" in *Crafting Modernism: Midcentury American Art and Design*, ed. Jeannine Falino (New York: Abrams, 2011), 189).

his secular craft practice. For the remainder of his career, he leaned toward precious metals, often combined with natural materials. The use of plastic here, however, foreshadows his career as an industrial designer in which he used this modern material in a few of his products. Regardless, this coffee set combines his overall developing interest in traditional and modern materials.

While thinking through the design of the pewter and Formica coffee set, Roysher seems to have stylistically taken inspiration from historic English silver—the skills and long history of which he admired. The form of Roysher’s coffee pot has been borrowed from a Georgian teapot, as seen in Hester Bateman’s work from 1790–1791 (fig. 2.4). Its oval form, angular spout, and combination of contrasting materials has been reinterpreted in Roysher’s 1930s design where the past and the present meet. According to Martin, Roysher could have easily seen examples of English silver at the CMA and in books in either Alys and Albert Young’s library or at the Cleveland Public Library, where Albert worked.²⁰ Later in his career, Roysher acquired several books and exhibition catalogues on silver for his personal library, including *Fifty Masterpieces of Metalwork: Victoria and Albert Museum* (1951), *“Upon This Occasion”: A Loan Exhibition of Important Presentation Silver from Colonial Times to Today* (1955), and the *Folger Coffee Company Collection of Antique English Silver Coffee* (1962).²¹

Throughout the 1930s, Roysher continued to incorporate contrasting materials into his work—namely precious metals and natural materials—and to borrow elements of design from eighteenth-century English silver. Around 1937, he constructed a two-compartment cigarette server from sterling silver and African vermillion—the wooden surface serving as a dramatic

²⁰ Conversation with Martin Roysher and Allison Wittenberg, March 2019.

²¹ A special thank you to Martin Roysher who sent me photographs of books that came from his father’s library.

ground for the owner's monogram (fig. 2.5). A hexagonal handle extends from the main, rectangular-form compartment; at the base of the handle, a thumb rest serves as a lever for the user to open the lid for ease of dispensing the cigarettes. Roysher's design for the thumb rest is often seen on English drinking vessels known as tankards, such as Richard Bell's from 1735–1736 (fig. 2.6). Like the eighteenth-century example, Roysher's lever—reeded and terminating in a scroll—provides the same function: to lift the lid thus allowing the user to consume the substance within.²²

Roysher's sterling silver and variscite cigarette holder from the late 1940s also provided ease of use and functionality (fig. 2.7). First, it kept cigarettes safe and dry within an elegantly constructed silver case, its lid embellished with a polished green stone called variscite; second, upon opening the container, the interior popped up making the cigarettes easily accessible.²³ His two-compartment cigarette server was additionally practical in its purpose. It is also similar, in its overall form, to a type of vessel known as the silent butler, which was emerging on the Western market in the mid-1930s.²⁴ Used to gather crumbs from the table or cigarette ashes from guests, Charles S. Green & Company's English example was produced much in the same way as Roysher's server with a long wooden handle and a convenient lever to raise the lid (fig. 2.8). Advertisements in contemporary magazines reveal that silent butlers also came to be known as "cigarette butlers." Rather than receptacles for debris, *Chain Age Store* magazine advertised a

²² This design was also a popular terminal for Rococo flatware and came to be known as the "Onslow" pattern (David L. Barquist, *Myer Myers: Jewish Silversmith in Colonial New York*. New Haven: Yale University Press, 2001), 130.

²³ Indicated on back of photograph in Box 1, Subject File, Hudson Roysher, Undated, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.

²⁴ According to the Merriam-Webster dictionary, the term silent butler was not used until 1937.

cigarette butler that could hold two packs.²⁵ The *Jeweler's Circular* also advertised such servers in their 1947 issue, noting that it was “a distinctive new convenience for the modern hostess.”²⁶

Roysher's works were in vogue with the latest products, such as those that allowed consumers to fashionably and conveniently partake in tobacco—a trend made popular in 1930s and 1940s billboard messages showing a range of figures smoking, from Hollywood starlets to the rugged Marlboro Man. Magazine advertisements of the era further illustrated the nation's growing interest in smoking. A 1935 advertisement for Marlboro depicts an attractive woman holding a cigarette in her hand and with a smile on her face to indicate her happiness (fig. 2.9). The caption reads: “Spend a *few* extra pennies just to find out how much pleasure choicer, richer, milder tobacco can bring you”; advertisements such as this showed women that smoking could impart joy in their lives, perhaps even social acceptability. Furthermore, Camel showed viewers that even doctors smoked, indicating that the health risks were minimal (fig. 2.10). It also implied that medical professionals supported the tobacco industry. Despite the fact that by 1953, scientists would confirm that cigarettes were carcinogenic, in the late 1940s, Roysher's cigarette holders were stylish, met marketing needs, and communicated the postwar era's use of cigarettes as a way to escape from the stress of daily life, engage in a leisure-time activity, or as a Lucky Strike advertisement from 1929 suggests: “Reach for a Lucky Instead of a Sweet” to keep you slender (fig. 2.11).²⁷

After Roysher moved to Southern California in 1939, he explored more modern forms that broke free from traditional designs, and he began to use new “exotic” materials, such as Sumatra

²⁵ *Chain Store Age* 24 (1948): lxxi.

²⁶ *The Jewelers' Circular* 117 (April–June 1947): 317.

²⁷ Martha N. Gardner and Allan M. Brandt, “‘The Doctor's Choice is America's Choice’: The Physician in US Cigarette Advertisements, 1930–1953,” *American Journal of Public Health* 96, no. 2 (February 2006): 229.

cane, exported from the Indonesian island of Sumatra and derived from the rattan plant.²⁸ Throughout the 1940s, Roysher also continued to create objects that supported leisurely activities and entertaining. One his most successful designs was a sterling silver and cane decanter set complete with two decanters, eight cordials, and a tray (fig. 2.12). The wide circular base of each decanter tapers to a tall, cylindrical neck wrapped in cane while inverted conical stoppers nestle into the rims. When the cordials are turned upside-down, the bowls and stems playfully mirror the base and neck of the decanters. Their design embodies a new outlook on life; the war was over, allowing postwar Americans to look to a prosperous future. The set stands on a twin-handled tray, the handles and base of which are covered in cane, a multifaceted material: it pointed to the West Coast's interest in Asian goods; its warmth created a contrast against the cool, white metal; it was inexpensive; and it was functional. Practically, it prevented condensation and provided a grip for the user, and its durability protected the surface of the tray and helped to repel liquids in the event of an accidental spill. It also met the contemporary need for entertainment-related products.

Roysher's works from this period helped satisfy a growing need for entertaining at home, especially in California.²⁹ As cocktail parties grew in popularity, works like Roysher's decanter set, used to serve liqueur, contributed to the modern family's desire for "the good life."³⁰ His set is most fittingly understood in this context in the exhibition *California Design, 1930–1965: "Living in a Modern Way,"* which was held at the Los Angeles County Museum of Art in 2011–2012. In the accompanying catalogue, Pat Kirkham discusses, among other subjects, formal and

²⁸ For more, see Terry C. H. Sunderland and John Dransfield, "Species Profiles: Rattans" (*Palmae: Calamoideae*), <http://www.fao.org/3/y2783e/y2783e05.htm>

²⁹ Elizabeth Carney, "Suburbanizing Nature and Naturalizing Suburbanites: Outdoor-Living Culture and Landscapes of Growth," *The Western Historical Quarterly* 38 (2007): 480. See also Timothy Miller, "The Path to the Table: Cooking in Postwar American Suburbs," PhD diss., University of Kansas, 2012.

³⁰ Carney, "Suburbanizing Nature and Naturalizing Suburbanites," 497.

casual dining, noting that “Hudson Roysher’s silver-and-cane decanter set gave exotic flair to the cocktail hour.”³¹

While the function of Roysher’s decanter set within the context of entertaining is meaningful to the time and place, it is also important within the sphere of modern craft. During the twentieth century, many silversmiths began to partner with industry enabling their designs to reach a wider market.³² However, when the designer and the maker became two separate individuals and objects were produced in larger quantities, the quality and uniqueness of products declined. Roysher never partnered with industry to create works in silver. He oversaw the design process from beginning to end, from conception to completion. Control over the process resulted in higher quality craftsmanship, which was important to Roysher.

Selling Craft: An Exploration of the Commercial Realm

“If the American craftsman keeps in view the taste and fashion preferences of the moment, and if he prices his ware to conform with market practice, he faces an unparalleled opportunity today.”³³

—Alfred Auerbach

Roysher believed that if individuals, namely consumers, were exposed to craft, they would become more eager to learn about the creative process, and perhaps their appreciation and taste for handmade goods would be elevated.³⁴ Accepting a position as the house silversmith at one of California’s high-end department stores—which were active in the sale of modern craft—enabled

³¹ Pat Kirkham, “At Home with California Modern, 1945–65” in *California Design, 1930–1965: Living in a Modern Way*, ed. Wendy Kaplan (Los Angeles: Los Angeles County Museum of Art, 2011), 163.

³² See Jewel Stern, *Modernism in American Silver: 20th-Century Design* (Dallas: Dallas Museum of Art, 2005).

³³ Alfred Auerbach, “Marketing of Handicrafts,” *Craft Horizons* 1, no. 1 (1941): 9.

³⁴ Box 2, Lecture Notes, Lecture on Crafts, Hudson Roysher Collection, The Huntington Library (hereafter referred to as the Roysher Collection).

Roysher to explore the arena of educating patrons in the commercial realm. In 1944, Richard Gump hired Roysher to be the house designer and silversmith at Gump's, a luxury department store founded in 1861 in San Francisco.³⁵ By the early twentieth century, much of Gump's success was a result of the sale of Asian goods, such as Chinese porcelain, silks, jade, bronzes, and carpets; however, during WWII, when many Asian imports were restricted, they began looking closer to home for merchandise.³⁶ Richard Gump and the decorator Rudi Blesh traveled to Mexico in search of designs to fill the contemporary home; they also turned to local craftsmen and opened a "Discovery Shop" on the first floor to display California-made goods.³⁷ Little is known about the objects Roysher created for Gump's. Based on a conversation with Hudson's son, Martin, only a group of muddlers, set of ashtrays, a meat platter, and a serving dish have been identified as works that were likely designed and executed for the store (figs. 2.13–2.15).³⁸ Although Roysher produced items for Gump's on a contract basis over the next few years, he made his way back to Los Angeles a year after he was hired.³⁹ In an interview, he assured his readers that "It was the happiest of relationships . . . 'But for reasons of health I came to Southern California in 1945.'"⁴⁰

³⁵ Gump's originally catered to those who had struck it rich from the California Gold Rush.

³⁶ See chapter five, "Gump's Looks to the Orient" in Carol Green Wilson, *Gump's Treasure Trade: A Story of San Francisco* (New York: Thomas Y. Crowell Company, 1965); Scanlan, 104.

³⁷ Wilson, *Gump's Treasure Trade*, 251. Gump's continued to sustain ties with the community and local artists after the war ended, perhaps as a continued act of patriotism. On the consumer-side, buyers could prove their national identity by buying American goods and supporting American artists.

³⁸ Conversation with Martin Roysher, July 2017.

³⁹ According to the historian Alan Rosenberg, Roysher continued to work on commissions for Gump's after about 1946 making, for example, a sterling silver and ebony presentation cigar box for Admiral Chester W. Nimitz (see Alan Rosenberg, "Hudson Roysher, A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 15).

⁴⁰ Janice Lovoos, "Two California Silversmiths," 63.

After his move to Los Angeles, Roysher continued to explore the commercial realm. In 1946, while teaching industrial design and metalsmithing at Chouinard Art Institute, Roysher was approached by a second department store wishing to sell his work. A woman by the name of “Mrs. Warner,” a representative from Bullock’s Wilshire, a luxury department store in Los Angeles, hoped to market Roysher’s handwrought silver. After successfully selling paintings at Bullock’s for several years, Mrs. Warner realized the need to promote the work of contemporary craftsmen. In addition to silversmiths like Roysher, she approached glassblowers, potters, and weavers. Mrs. Warner felt that “in order to encourage the development of the crafts on a high place the craftsman must be paid for his work and not forced to compete with the machine.”⁴¹ Upon seeing a selection of Roysher’s work, Mrs. Warner offered to buy all of it on the spot. Of the many objects Roysher presented to her, only a set of decanters was currently for sale; she bought them immediately (and wanted to take the rest of the items with her to put on display to attract attention to his work) (fig. 2.16).⁴² The decanters were made of sterling silver and mastodon ivory; these expensive and unusual materials would have appealed to Bullock’s affluent customers. The decanter’s function also satisfied the contemporary desire to have specific items designed for stylish entertainment, and their look was sleek and sophisticated—with an emphasis on the intrinsic beauty of the polished silver surfaces—a style in vogue with many mid-century modern Americans. They were acquired by Mrs. Helen Satterlee of Hope Ranch, Santa Barbara, California. In 1961, she donated the set to the Nelson Gallery and Atkins Museum (now the Nelson-Atkins Museum of Art).⁴³ The

⁴¹ Letter from Roysher to Laurence E. Schmeckebier, March 5, 1946, Box 3, Hudson Roysher Folder 2, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁴² *Ibid.*

⁴³ “Checklist of Acquisitions, 1961,” *The Nelson Gallery and Atkins Museum Bulletin* 4, no. 2 (October 1962): 18.

gift came with an original booklet from Bullock's which described the work as "entirely handwrought, each hudson roysher piece is an original," indicating to Mrs. Satterlee that she was buying a unique, high caliber work in silver (fig. 2.17).

With the hope that Roysher would create a steady supply of goods to the store, Mrs. Warner informed him that he could make whatever he wanted, however he wanted. Although, apparently, they did "not want 'arty crafty' stuff in any sense of the word."⁴⁴ They wanted "tea-sets with carved ivory and jade handles and that sort of thing."⁴⁵ Mrs. Warner was also not worried about cost—clearly, money was no object for Bullock's wealthy clientele. This offer seems too good to be true, and perhaps it was. Unfortunately, Bullock's did not preserve sales records of Roysher's work, and there is no indication as to how long this relationship lasted beyond his first encounter with Mrs. Warner. It is only evident that Roysher's decanter set was taken to Bullock's and sold. Though the sale of handcrafted goods seemed promising, perhaps it was not the right avenue for Roysher who wanted to interact with consumers and educate them about the history of silversmithing, the materials, and the process.

Roysher's interactions with Bullock's, and Gump's, provide insight into one of the various avenues by which a silversmith could sell his work, but it was a telling moment for Roysher who discovered he lacked the enthusiasm for creating work that would be sold in the commercial realm. Indeed, it would have been unclear when a piece would sell and when he would get paid, and there must have been certain demands on Roysher that did not suit his moral underpinnings as a silversmith. His family, for example, recalls him saying that he was tired of making "baubles for

⁴⁴ Letter from Roysher to Laurence E. Schmeckebier, March 5, 1946, Box 3, Hudson Roysher Folder 2, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁴⁵ *Ibid.*

rich people.”⁴⁶ For Roysher, it was important that his creations were truly appreciated and used in social and communal activities.

Exhibiting Craft at Home and Abroad

*“In every human activity there should be periodic occasions of stock taking; an honest appraisal of attainment, of weaknesses, strengths, changes, new developments and progress. Such stock taking on a national scale has never been undertaken for or by American craftsmen.”*⁴⁷

—Charles Nagel, Meyric R. Rogers, and Aileen O. Webb

Supporters of craft, like the philanthropist Aileen Osborn Webb, helped foster the type of environment Roysher envisioned for the promotion of his work. To generate interest in craft on a larger scale, Webb launched publications and opened national venues that brought together craftspeople from across the country.⁴⁸ Prior to Webb, places to display craft were mainly local or regional, such as the Boston Society of Arts and Crafts or Cleveland’s May Show. This changed, however, when she opened America House in New York City in 1940 as a space where craftspeople could display and sell their work and where craft could flourish.⁴⁹ One year later, she released the first issue of *Craft Horizons*. According to Elizabeth Essner, Lily Kane, and Meaghan Roddy, who in 2017 curated the exhibition, *The Good Making of Good Things: Craft Horizons Magazine 1941–1979*, “The magazine created a vibrant centralized space that became the voice of

⁴⁶ Conversation with Martin Roysher, 2017.

⁴⁷ Charles Nagel, Meyric R. Rogers, and Aileen O. Webb, *Designer Craftsman U.S.A.*, exh. cat., Craftsmanship in a Changing World Box, 1953—Catalog—Designer Craftsmen USA Folder 1, American Craft Council Archives.

⁴⁸ Glenn Adamson, “Gatherings: Creating the Studio Craft Movement,” in *Crafting Modernism: Midcentury American Art and Design*, ed. Jeannine Falino (New York: Abrams, 2011), 35. For more on Webb see: W. Scott Braznell, “The Early Career of Ronald Hayes Pearson and the PostWorld War II Revival of American Silversmithing and Jewelmaking,” *Winterthur Portfolio* 34, no. 4 (1999): 185–213; Meaghan Essner, Lily Kane, and Meaghan Roddy, *The Good Making of Good Things: Craft Horizons Magazine 1941–1979*. Ashville: The Center for Craft, Creativity & Design (CCCD), 2017; Aileen O. Webb, “Almost a Century,” unpublished manuscript, American Craft Council Archives, 1977.

⁴⁹ Braznell, “The Early Career of Ronald Hayes Pearson and the PostWorld War II Revival of American Silversmithing and Jewelmaking,” 189. Roysher exhibited at America House in 1949.

craft's ethos and its ongoing relationships with industry, design, counterculture, international handcraft, and fine art."⁵⁰ America House and *Craft Horizons* aimed not only to promote craft but also to educate the public, and Roysher's work became part of Webb's enterprise.

In 1949, Roysher's sterling silver and ebony tea and coffee service was included in America House's exhibition, *Traditions of the Future: Contemporary American Silversmiths* (fig. 2.18).⁵¹ His work was displayed along handcrafted objects from across the country as well as beside fellow California craftsmen such as the Danish émigré Philip Paval who lived in Los Angeles; Victor Ries of San Francisco, who emigrated from Palestine via Germany in 1948; and Porter Blanchard of Burbank.⁵² In editorial assistant Mary Moore's review of the exhibition in *Craft Horizons*, she saw two distinct divisions among the work on display: one in which certain silversmiths favored traditional forms (and tended to be from the East Coast and Midwest) and the other in which they created more innovative shapes (and lived on the West Coast). From the first category, Moore chose to illustrate examples from Stone Associates of Gardner, Massachusetts and from George C. Gebelein's workshop in Boston (figs. 2.19 and 2.20). According to Moore, their work draws on the "dignity and simplicity" of English and early American silver, especially Gebelein's teapot which references eighteenth-century Georgian forms. Moore also placed Porter Blanchard in this division. Although at the time of the exhibition he lived and worked in Southern

⁵⁰ Essner, Kane, and Roddy, *The Good Making of Good Things*, 7.

⁵¹ "Awards by the Jury," *The Bulletin of the Cleveland Museum of Art* 28, no. 5 (May 1941): 75–79; Roysher received multiple honors at the May Show during the 1930s and 1940s including a "Special Award for Continued Excellence" in 1941 for this set.

⁵² "Traditional Skills and Modern Designs Highlight Silverware Display Opening Today," *New York Times*, January 5, 1949, 29.

California, Blanchard was born in Gardner, Massachusetts and was trained there by his father. She described his coffee set as being “in the familiar mode” (fig. 2.21).⁵³

In the second category, Moore recognized Roysher’s tea and coffee set as being “more experimental,” her description as dramatic as the set itself:

The two elongated tapering urns seem to evolve from the wide round bases and grow into natural, yet startling shapes, with a hint of the inevitable in their form. The great curved ebony handles balance jutting spouts. It is possible to find in these shapes a resemblance to the ubiquitous tankards of the past. However, the parallel does not convey the extreme, almost architectural structure of these pieces, and their great buoyancy and life. There is an element of humor in the little covered sugar container, and in the cream pitcher, with its horizontal ebony handle.⁵⁴

Although Moore historically anchors Roysher’s tea set by referencing “the past,” her use of the words “startling,” “buoyancy,” and “the inevitable” hint that something new was happening in the field of silver and that there were exciting possibilities to come. The “element of humor” she detected in the sugar bowl and creamer also continues through the curved handles of the coffee and teapot attached to the body of each vessel via a thin piece of silver, making the ebony appear to float. In her article, Moore did not illustrate the works of the California-based silversmiths Victor Ries and Philip Paval, but she described Ries’s work as “timeless” and “amusing” while Paval’s creations were “a modern and quite original evolution of the modern from the tried.”⁵⁵ By showing modern (mostly West Coast) works alongside objects from Arts and Crafts studios such as Stone Associates, the Kalo Shop, and George C. Gebelein’s workshop, America House’s exhibition “extended contemporary craftspeople an opportunity to see their work as part of a

⁵³ Mary Moore, “New Silhouettes in Silver,” *Craft Horizons* 9, no. 1 (Spring 1949): 17.

⁵⁴ Moore, “New Silhouettes in Silver,” 17–18.

⁵⁵ *Ibid.*, 18.

tradition.”⁵⁶ Perhaps Roysher’s work can also be seen as part of his own tradition, looking back at the pewter and Formica coffee service—in the America House set, expensive materials replaced the inexpensive and the forms demonstrate Roysher’s evolution as a craftsman.

During the 1950s, Roysher continued to exhibit his secular designs throughout the United States. He also received an opportunity to send one of his works abroad. Upon an invitation from the silversmith Margret Craver, Roysher was commissioned to create an object for a silver exhibition that would be traveling to Germany in 1951.⁵⁷ This was a duplicate show, the original of which was designed by Craver of the Craft Service Department of Handy & Harman for the Metropolitan Museum of Art. Titled *Form in Handwrought Silver*, it opened to the public on December 16, 1949 in New York City. The exhibition was “part of an educational program to

⁵⁶ Braznell, “The Early Career of Ronald Hayes Pearson and the Post World War II Revival of American Silversmithing and Jewelmaking,” 203.

⁵⁷ Upon earning a degree from the University of Kansas, Margret Craver launched the department of jewelry and metalsmithing at the Wichita Art Association in 1935, a year after Roysher graduated from the CIA (Metcalf, “Accommodating Modernism, Midcentury Silversmithing and Enameling,” 185). Like Roysher’s instructors, she traveled far and wide to undertake further training. Over the next several years, during her summers, she worked under Wilson Weir, a silversmith at Tiffany and Company in New York City; Leonard Heinrich, an armor restorer at the Metropolitan Museum of Art; with Arthur Nevill Kirk in Detroit; at Arthur Stone’s workshop in Gardner, Massachusetts; and with Baron Erik Fleming in Stockholm in 1938 (Braznell, “The Early Career of Ronald Hayes Pearson and the Post World War II Revival of American Silversmithing and Jewelmaking,” 188.) Once the war broke out, Craver was faced with a different set of challenges: she needed silver for her students. She contacted Handy & Harman, a precious metal refining company in New York. This would be the beginning of a long and fortuitous relationship. By 1944, Gustave Niemeyer, the firm’s president, asked Craver to direct the Hospital Service Program for rehabilitating World War II soldiers (Braznell, 188). In turn, she became instrumental in the inclusion of silversmithing as part of the war’s Occupational Therapy division (the use of copper and brass was still restricted) (Braznell, 188 and Metcalf, 185). While working for Handy & Harman, Craver also aided in the development of professional programs for educators and craftsmen following the war’s end (Metcalf, 185). Desperate to provide more accessible instruction for professional and amateur silversmiths, whether in the form of manuals, films, or workshops, Craver initiated the first of five annual conferences in 1947. For one month each summer, twelve educators from across the country participated in workshops at either the Rhode Island School of Design in Providence or at the School for American Craftsmen in Rochester, New York. Each was led by such prestigious instructors as the Swedish court silversmith Baron Erik Fleming and English silversmiths William E. Bennett and Reginald H. Hill (Braznell, 188 and Paul J. Smith, *Forms in Metal: 275 Years of Metalsmithing in America* (New York: Museum of Contemporary Crafts of the American Crafts Council, 1975), 14). The knowledge gained by the workshop’s participants was then transferred to their students, thus creating a snowball effect that led to the revitalization of the silversmithing during the postwar studio craft movement. The Handy & Harman workshops led to a renaissance in silver, all thanks to the efforts of one woman: Margret Craver.

bring about a greater understanding of what is meant by handwrought silver.”⁵⁸ To achieve this goal, Handy & Harman hired Tom Lee to create two large educational displays (fig. 2.22). The objects on view in one of Lee’s cases demonstrated to visitors the step-by-step process of raising a silver bowl from a disc while the other case highlighted six works by modern silversmiths. Objects included bowls by William DeHart and Martha Brennan; a pitcher by Raoul Delmare; a sugar and creamer set by Frederick Miller; and a honey pitcher by John Prip. Handy & Harman also supplied the graphics for the show as well as photographs of contemporary works by more than a dozen craftspeople.⁵⁹ The Metropolitan complemented Handy & Harman’s educational material with over fifty examples of American and European silver from their collection. Works ranged from historic pieces by the Boston silversmith Paul Revere to modern French masterpieces by Jean Puiforcat.

Form in Handwrought Silver was one of several exhibitions organized in 1949 by the Metropolitan as part of a three-year collaborative effort with the American Federation of Arts (AFA), a non-profit organization which traveled exhibitions throughout the United States. The show was sent to over a dozen venues across the country. In 1950, the AFA chose to participate in the government’s “German re-education program,” which aimed to teach Germans about American culture and the democratic ideals from which it stemmed; the first of several exhibitions sent abroad included *Medieval Indian Sculpture*; *New Textile Materials*; *Educational Toys*; and

⁵⁸ *Form in Handwrought Silver* brochure, Box 72, Exhibition Files, State Department Exhibitions, Handwrought Silver, 1949–1952, Archives of American Art, Smithsonian Institution.

⁵⁹ Those craftspeople included: Carlton Ball, Martha Brennan, Gunda Lee Cornell, Virginia Cute, William DeHart, Raoul Delmare, Wiltz Harrison, Rufus Jacoby, Bert Keeney, Gordon Lawson, Robert MacPhail, Frederick Miller, Arthur Pulos, Richard Reinhardt, Thomas Ryder, Wallace Saunders, Carlyle H. Smith, Harold G. Stacey, Mary Louise Steinbuchel, and Roy Walker.

Form in Handwrought Silver.⁶⁰ As the original show was then touring the United States, Handy & Harman's materials had to be duplicated. Lee was asked to construct a second set of displays for the German exhibition, and Craver, again, commissioned six contemporary silversmiths to create works for the show. This time, objects included a bowl by Margret Craver; a perfume bottle by Carl Podszus; a decanter by Hudson Roysher; a bowl by Harold Stacey; and once again a sugar and creamer were created by Frederick Miller and a bowl was raised by William DeHart (fig. 2.23).

In April 1951, the display cases, blueprints for assembling the units, photographs, and silver were crated and transported across the Atlantic on the ship, the *American Miller*. They arrived in August in Bremen, Germany en route to Frankfurt. The contemporary silver ended up being purchased by the State Department (which financially supported the AFA), and it likely stayed in Germany after the show's close. According to Arthur Vogel, the Department of State's Library Assistant for Germany and Austria: "The exhibit is now the property of the Office of the High Commissioner for Germany and on the basis of past experience the exhibit will remain in Germany indefinitely."⁶¹ Handy & Harman had inquired about the possibility of buying back the silver, but it was determined that they would have to pay a twenty percent excise tax to export it back to the United States, thus providing evidence that these works, if extant, may still be abroad.⁶²

Presumably, Roysher's decanter was exhibited at one of Germany's many United States Information Centers, also known as Amerika Häuser (America Houses). In a letter from Mrs. John

⁶⁰ *A Century in the Arts*, <https://www.amfedarts.org/about-the-afa/afa-history/>

⁶¹ Letter from Arthur Vogel to Mrs. John A. Pope, April 23, 1951, Box 72, Exhibition Files, State Department Exhibitions, Handwrought Silver, 1949–1952, Archives of American Art, Smithsonian Institution.

⁶² Letter from Helen Fauver to Mrs. John A. Pope, April 10, 1951, Box 72, Exhibition Files, State Department Exhibitions, Handwrought Silver, 1949–1952, Archives of American Art, Smithsonian Institution.

A. Pope, Assistant Director of the AFA, to Helen Fauver of the Craft Service Department, Pope inquired about the possibility of obtaining a copy of a film on handwrought silver Handy & Harman had produced for inclusion with the exhibition. She asked: “Would it be possible to purchase a copy for exclusive use in the AMERICA HOUSES throughout the Western Zone of Germany?”⁶³ As all the educational materials were prepared by the Craft Service Department, it seems likely that they would have been viewed in the same location.

When Roysher’s decanter was exhibited in 1951, there were twenty-seven America Houses in Germany. Officially, they were established in 1946 as U.S. Information Centers which functioned as libraries, but within a year they took on a broader role, serving as vehicles “for the unilateral dissemination of information about the history, traditions and customs of the United States and the social, political, industrial, scientific and cultural development of the American people.”⁶⁴ Each location was meant to inform Germans about American culture, either through the library, which was at the core of each center, or by means of lectures, music, film, or exhibitions. The aim was to arouse “sympathy with American democratic ideals and cultural patterns.”⁶⁵ By displaying handwrought silver (by men and women), the U.S. State Department aimed to educate Germans about American craftsmanship and signaled to viewers the possibilities available in democratic societies.

⁶³ Letter from Mrs. John A. Pope to Helen Fauver, April 18, 1951, Box 72, Exhibition Files, State Department Exhibitions, Handwrought Silver, 1949–1952, Archives of American Art, Smithsonian Institution.

⁶⁴ *Germany, 1947–1949: The Story in Documents* (Washington, D.C.: United States Department of State, 1950), 608 quoted in Amy C. Beal, *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification* (Berkeley: University of California Press, 2006), 34.

⁶⁵ Dewey Arthur Browder, “The Impact of the American Presence on Germans and German-American Grass-Roots Relations in Germany, 1950–1960,” PhD diss., Louisiana State University, 1987.

Exhibitions, such as *Form in Handwrought Silver*, were undoubtedly chosen with ulterior motives, and the inclusion of Roysher's decanter, in this situation, carries strong political undertones. According to an article in the *Los Angeles Times* titled "Angeleno's Silver Bottle Joins War Against Reds," Roysher's decanter was singled out as an "answer to propaganda" (fig. 2.24).⁶⁶ The California newspaper reported that the show's purpose, as was the purpose of America Houses, was "to offset Russian propaganda that Americans lack culture and art."⁶⁷ It also asked: "How can a hand-wrought sterling silver bottle be a weapon against Communism? Simple, says the State Department. The bottle, fashioned by a Los Angeles craftsman, is a refutation to the Russian propaganda line that Americans are materialistic money-grabbers without interest in things cultural or artistic."⁶⁸

In the 1950s, other government organizations, such as the United States Information Agency (USIA), also revealed models of an ideal America to cultures abroad. Established by President Eisenhower in 1953, the USIA was responsible for public diplomacy by "communicating directly with foreign publics through a wide range of international information, educational and cultural exchange activities."⁶⁹ For example, Janice Lovoos's article, "Two California Silversmiths: Roysher and Adler," was reprinted in *America Illustrated*, a magazine published in Russian and circulated by the Agency (fig. 2.25–2.27).⁷⁰ In the Russian version, the USIA

⁶⁶ "Angeleno's Silver Bottle Joins War Against Reds," *Los Angeles Times*, May 28, 1951, n. pag.

⁶⁷ Ibid. See also Frances Stonor Saunders, *The Cultural Cold War: The CIA and the World of Arts and Letters* (New York: The New Press, 2013), 19.

⁶⁸ "Angeleno's Silver Bottle Joins War Against Reds," *Los Angeles Times*, May 28, 1951, n. pag.

⁶⁹ United States Department of State and the Federal Depository Library at the Richard J. Daley Library, University of Illinois at Chicago, <http://dosfan.lib.uic.edu/usia/usiahome/oldoview.htm#overview>

⁷⁰ Letter from Hudson Roysher to Laurence Schmeckebier, September 30, 1958, Box 1, Syracuse University, Roysher Collection and Academic and Professional Record of Hudson Roysher, Records of the Department of

reorganized the images within the article so that a menorah crafted by Roysher was featured prominently on the first page rather than the third, as it was in the American publication. The shifting of these images is far from accidental. According to the politician Richard Crossman: “The way to carry out good propaganda is never to appear to be carrying it out at all.”⁷¹ To show Roysher at work alongside an image of a menorah, used in the celebration of Hanukkah, and an image of his altar, tabernacle, and candlesticks for Saint Brigid’s, a Catholic church, demonstrates to Russian readers that America, and its craftsmen, were accepting of all individuals, regardless of their religious background. The illustration of Roysher’s sacred work, therefore, might also be seen as an interfaith spiritual fight against “godless Communism.” The 1942 annual report of the National Conference of Christians and Jews declared:

We, the undersigned individuals of the Protestant, Catholic, and Jewish faiths, viewing the present catastrophic results of Godlessness in the world . . . realize the necessity for stressing those spiritual truths which we hold in common [such as]: We believe the republican form of government to be the most desirable for our nation and for countries of similarly democratic traditions. Any political forms, however, can bring liberty and happiness to a society only when moral and religious principles are accepted and practiced.⁷²

The display of Roysher’s decanter in the State Department exhibition and the appearance of the article in the Russian publication showed Germany and the Soviet Union that Americans were strong in both art and culture and in their ability to come together as a Judeo-Christian nation. His work also allowed the State Department and USIA to carry out cultural diplomacy through craft; the United States believed in the universality of culture, “and that all cultural relations would lead,

Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961-4/23/1961] [09] Roysher, Hudson (1960–1961), Brooklyn Museum Archives.

⁷¹ Quoted from an unknown source in Saunders, *The Cultural Cold War*, 1.

⁷² *Toward Brotherhood: Annual Report 1942 of the President of the National Conference of Christians and Jews* (New York: NCCJ, 1942), 19 quoted in William R. Hutchison, *Religious Pluralism in America: The Contentious History of a Founding Ideal* (New Haven: Yale University Press, 2003), 197.

rationally and spiritually, to ‘mutual understanding’ and peace.”⁷³ Roysher’s work served as a vehicle to impart the idea of acceptance and goodwill in others. Additionally, perhaps the State Department and the USIA hoped citizens of non-democratic nations would make a connection between the purity and strength characteristic of silver and how their future might be different, if not better, in a democratic nation that valued similar qualities in their people.⁷⁴

Ten years after *Form in Handwrought Silver* was sent to Germany, Roysher was invited to participate in one of the most prominent exhibitions of his career: *Masters of Contemporary American Crafts*, which was held at the Brooklyn Museum from February 14 to April 23, 1961 (figs. 2.28–2.30). The show featured the work of eight craftspeople from across the country. In addition to Roysher’s silver, it showcased the enamelwork of Kenneth Bates and Karl Dreup, the textiles of Lili Blumenau and Marianne Strengell, the pottery of Edwin Scheier and Frans Wildenhain, and the furniture of Wharton Esherick. These individuals and their respective fields were chosen because they represented “the best people active in the field” at that time and because their areas of production were those that had “attracted the greatest amount of attention since of the revival of the crafts tradition.”⁷⁵ The Brooklyn Museum additionally wanted visitors to recognize, through the work of these craftspeople, that quality and skill were more important than just style.⁷⁶ They wanted people to see beyond the mere appearance of objects to the labor and care the individual put into making these creations.

⁷³ George Blaustein, *Nightmare Envy and Other Stories: American Culture and European Reconstruction* (New York: Oxford University Press, 2018), 40. See this book for a broader discussion of postwar cultural diplomacy.

⁷⁴ They may also have wanted to make these deprived countries crave material goods and rebel against their leaders, much like in David Riesman’s satirical essay, “The Nylon War.”

⁷⁵ *Masters of Contemporary American Crafts*, exhibition catalogue, 1961, n. pag.

⁷⁶ *Ibid.*

According to Marvin D. Schwartz, Curator of Decorative Arts, the Museum wanted “to show at least fifteen examples by each of the participating craftsmen and to include early work along with current production, to suggest the development of each of the artists.”⁷⁷ Keeping in mind the Museum’s aim to trace the work of each craftsmen through his or her career, it seems only appropriate to acknowledge the two works in the exhibition that bookend Roysher’s profession as a silversmith: the first is a censer made in 1940 for use in liturgical practice, the second a charter mace that was finished in 1959, less than two years before the exhibition opened (figs. 2.31 and 2.32–37). Of the many works that were selected for the show, Roysher’s mace best serves as an object lesson in tradition, skill, and quality.

Constructed from sterling silver, carnelian, and lapis lazuli, Roysher’s mace for Syracuse University was made to be carried by high-ranking individuals during commencement and other important academic ceremonies. Characteristic of Roysher’s work, the mace embraces simplicity of form; the focus is on the clean lines, the materials used, and the ornament. The engraved text draws on his interest in lettering and calligraphy, and the iconographic details reference the area’s local history.⁷⁸

The head of the mace is engraved with four medallions referencing: (1) the University’s foundation; (2) the school’s Methodist origins; (3) the relationship between city of Syracuse and the University; and (4) an acknowledgement of the American Indians who once dwelled on the

⁷⁷ Letter from Marvin D. Schwartz to Hudson Roysher, September 23, 1960, Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961-4/23/1961] [09] Roysher, Hudson (1960–1961), Brooklyn Museum Archives.

⁷⁸ Letter from Roysher to John F. Olson, September 3, 1958, Box 1, Syracuse University Folder, Roysher Collection.

land now owned by the University.⁷⁹ For the first medallion, Royscher engraved a laurel wreath and referenced the founding of the University in 1870. The second medallion, comprising a circuit rider on horseback, draws attention to the Methodist clergy and laity who were responsible for the school's establishment. The third medallion displays the words "Universitas et Civitas : Communitas" suggesting the connection among all communities living in Syracuse. The fourth medallion depicts a campfire, symbolizing perpetual knowledge, surrounded by the text, "Onondaga : Keepers of the Fire."⁸⁰ Royscher believed this was a fitting symbol for two reasons: first, because the University was built on part of the land that was once home to the Onondaga, and second, within the tribe there were "firekeepers," a council which met to discuss matters and make communal decisions. Royscher believed that University leaders were, therefore, the school's "firekeepers."⁸¹

Encircling the base of the head, Royscher engraved the University's motto in Latin: "Suos Cultores Scientia Coronat," which translates to "Knowledge Crowns Those Who Seek Her." The state motto, "Excelsior," is engraved around the knop at the center of the shaft, thus providing another connection between the University and New York.⁸² On the top of the head, the words "The University of the State of New York" surrounds the crown of the mace which is surmounted

⁷⁹ "The Mace," Hudson Royscher folder 2, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁸⁰ William S. Heckscher, *Maces: An Exhibition of American Ceremonial Academic Scepters in Honor of the Inauguration of President Terry Sanford, October 18, 1970* (Raleigh: Duke University Museum of Art, 1970), 43.

⁸¹ Letter from Royscher to John F. Olson, September 3, 1958, Box 1, Syracuse University Folder, Royscher Collection. Seen today, the use of the firekeeper symbolism is problematic as it establishes part of the University's identity through appropriation. By adopting a sign that referenced a very specific custom and way of life within the Onondaga tribe, Syracuse school officials (the dominant white majority) took something sacred from the American Indian (the non-white minority). For more on this topic see Philip Joseph Deloria, *Playing Indian* (New Haven: Yale University Press, 1998).

⁸² Heckscher, *Maces*, 43.

with a finial in the form of a rose, the state flower, carved from Brazilian lapis lazuli. The rose is centered by a piece of polished Indian carnelian. The two stones not only reference the school colors, but their origins also suggest the international character of the student body.⁸³ Overall, the committee at Syracuse was impressed by the “unity” of the mace as well as its “purity and symbolism.”⁸⁴ After looking at historical maces, Royscher took the overall design down to its basic elements, focusing on the form itself. He then added the carnelian, lapis lazuli, and ornament to incorporate meaning that was specific to Syracuse University’s mission and foundation. In a letter to John F. Olson, Assistant to the Chancellor, Royscher noted that: “My observations of University and corporate maces indicate that so much symbolism is used in sculptural masses that the origin of the mace form is lost and the result too often looks like a badly designed Roman battle standard.”⁸⁵ The Syracuse University mace does not copy an object from antiquity; it embraces the modern era in a distinctly American creation through its design and symbolism. Displayed at the *Masters of Contemporary American Crafts* exhibition, this object encapsulates the Museum’s aim to encourage visitors to appreciate skill and fine craftsmanship first and foremost.

An overview of Royscher’s secular creations, and a discussion of the concept of “traditional modernism,” within the context of the Depression and postwar America creates a picture of his life and career. His interest in historic English silver in 1930s Cleveland evolved into more creative and less historically derivative forms in the 1940s when he, and millions of others, flocked to the West Coast. Royscher arrived in Los Angeles in 1939, and within just five years, the city had grown

⁸³ Letter from Royscher to John F. Olson, May 16, 1959, Box 1, Syracuse University Folder, Royscher Collection.

⁸⁴ Letter from John F. Olson to Royscher, September 19, 1958, Box 1, Syracuse University Folder, Royscher Collection.

⁸⁵ Letter from Royscher to John F. Olson, September 3, 1958, Box 1, Syracuse University Folder, Royscher Collection.

by five hundred thousand.⁸⁶ Millions more came in the 1950s.⁸⁷ Rather than becoming one of the masses, Roysner set himself apart by creating unique works in silver that combined historic and modern elements. Craft freed him from a nation occupied with mass-production, and for those who consumed handcrafted objects, they, too, welcomed a life of individuality, something that allowed them to stand apart.⁸⁸

⁸⁶ Donald Albrecht, "Introduction," *World War II and the American Dream: How Wartime Building Changed a Nation*, ed. Donald Albrecht (Cambridge and London: The MIT Press in association with the National Building Museum, 1995), xxii.

⁸⁷ "The Postwar Period Through the 1950s" in *U.S. History in Context*, ed. Mary Kupiec Cayton, et al., (Charles Scribner's Sons, 1993), link.galegroup.com/apps/doc/BT2313026907/UHIC?u=oldt1017&xid=6851f7a0

⁸⁸ Bruce Metcalf, "Replacing the Myth of Modernism" in *NeoCraft: Modernity and the Crafts*, ed. Sandra Alföldy (Halifax: Press of the Nova Scotia College of Art and Design, 2007), 21.

Illustrations



Figure 2.1. Hudson Roysler (American, 1911–1993), *Tea Service*, 1944, sterling silver and ebony, 6 x 12 1/2 x 7 in. (teapot), 4 x 8 3/4 x 4 3/4 in. (sugar bowl), 2 5/8 x 8 x 5 3/16 in. (creamer), The Huntington Library, Art Collections, and Botanical Gardens, 2013.2.1–3.



Figure 2.2. Joseph & John Angell (English, active from 1831), *Teapot*, 1840–1841, silver. Image source: Leopard Antiques.



Figure 2.3. Hudson Roysheer (American, 1911–1993), *Coffee Set with Tray*, 1933, pewter and Formica. Image source: Binder 4, Roysheer Collection.



Figure 2.4. Hester Bateman (English, 1709–1794), *Teapot*, 1790–1791, silver, 6 1/2 in. Sold at Freeman's, sale 1535, December 15, 2015.



Figure 2.5. Hudson Roysher (American, 1911–1993), *Two Compartment Cigarette Server*, ca. 1937, sterling silver and African vermillion, 8 in. Image source: Binder 4, Roysher Collection.



Figure 2.6. Richard Bell (London), *Tankard*, ca. 1735–1736, silver, 7 1/4 in. Image source: Heritage Auctions, Fine Silver & Vertu Signature Auction #5154, Dallas, November 5, 2013, lot #68094.



Figure 2.7. Hudson Roysler (American, 1911–1993), *Cigarette Holder*, late 1940s, sterling silver and variscite. Image source: Box 1, Subject File, Hudson Roysler, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.



Figure 2.8. Charles S. Green & Co. (Birmingham), *Silent Butler*, silverplate with wooden handle, 3 x 4 1/2 x 7 in. Image source: The Elephant's Foot Antiques, West Palm Beach, Florida.



Figure 2.9. *Marlboro: America's Luxury Cigarette*, Marlboro advertisement, 1935. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.



Figure 2.10. *More Doctors Smoke Camels Than Any Other Cigarette*, Camel advertisement, 1946. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.



Figure 2.11. *To keep a slender figure No one can deny . . .*, Lucky Strike advertisement, 1929. Image source: *Stanford Research into the Impact of Tobacco Advertising* online database.



Figure 2.12. Hudson Roysheer (American, 1911–1993), *Decanter Set with Tray*, 1945, sterling silver and Sumatra cane, 1 1/2 x 20 x 12 in. (tray), 10 7/8 x 4 1/2 in. (decanter), 2 3/8 x 2 1/16 in. (cordials), The Huntington Library, Art Collections, and Botanical Gardens, lent by Martin Roysheer and Allison Wittenberg, L2013.31.1–4



Figure 2.13. Hudson Roysheer (American, 1911–1993), *Set of Muddlers*, ca. 1945, sterling silver, 5 1/4 in. (set of eight), 8 in. (single), Roysheer Family Collection. Image source: Hudson Roysheer Electronic Archive.



Figure 2.14. Hudson Roysher (American, 1911–1993), *Meat Platter*, 1940s, sterling silver, 25 x 16 in., The Manhattan Art & Antiques Center, New York City. Image source: Freeman's Auction.

Figure 2.15. Hudson Roysher (American, 1911–1993), *Serving Dish*, 1940s, sterling silver, 1 1/2 x 14 1/4 x 5 3/4 in. Image source: Freeman's Auction.



Figure 2.16. Hudson Roysher (American, 1911–1993), *Pair of Decanters*, ca. 1951, sterling silver and mastodon ivory, 9 1/4 in. Image source: Binder 4, Roysher Collection.



Figure 2.17. Bullock's Wilshire Sales Tag. Image source: Courtesy of the Nelson-Atkins Museum of Art.



Figure 2.18. Hudson Roysher (American, 1911–1993), *Tea and Coffee Service*, 1940, sterling silver and ebony, 11 1/2 x 8 1/4 x 4 in. (coffee), 10 x 7 3/8 x 3 1/4 in. (teapot), 4 x 6 1/4 x 3 in. (creamer), 6 1/4 x 3 x 3 in. (sugar), The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.1. Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.

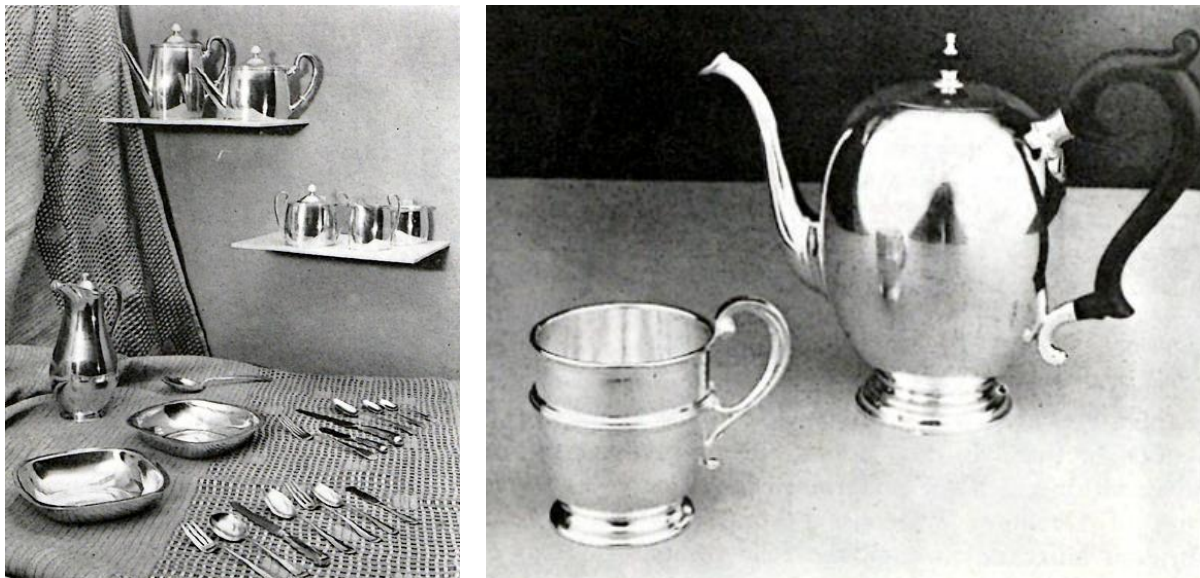


Figure 2.19. Stone Associates, *Tea and Coffee Service, Water Pitcher, Bowls, and Flatware*. Image source: Mary Moore, "New Silhouettes in Silver," *Craft Horizons* 9, no. 1 (Spring 1949): 18.

Figure 2.20. Gebelien, *Cup and Teapot*. Image source: Moore, "New Silhouettes in Silver," 18.



Figure 2.21. Porter Blanchard, *Coffee Set*. Image source: Moore, "New Silhouettes in Silver," 18.

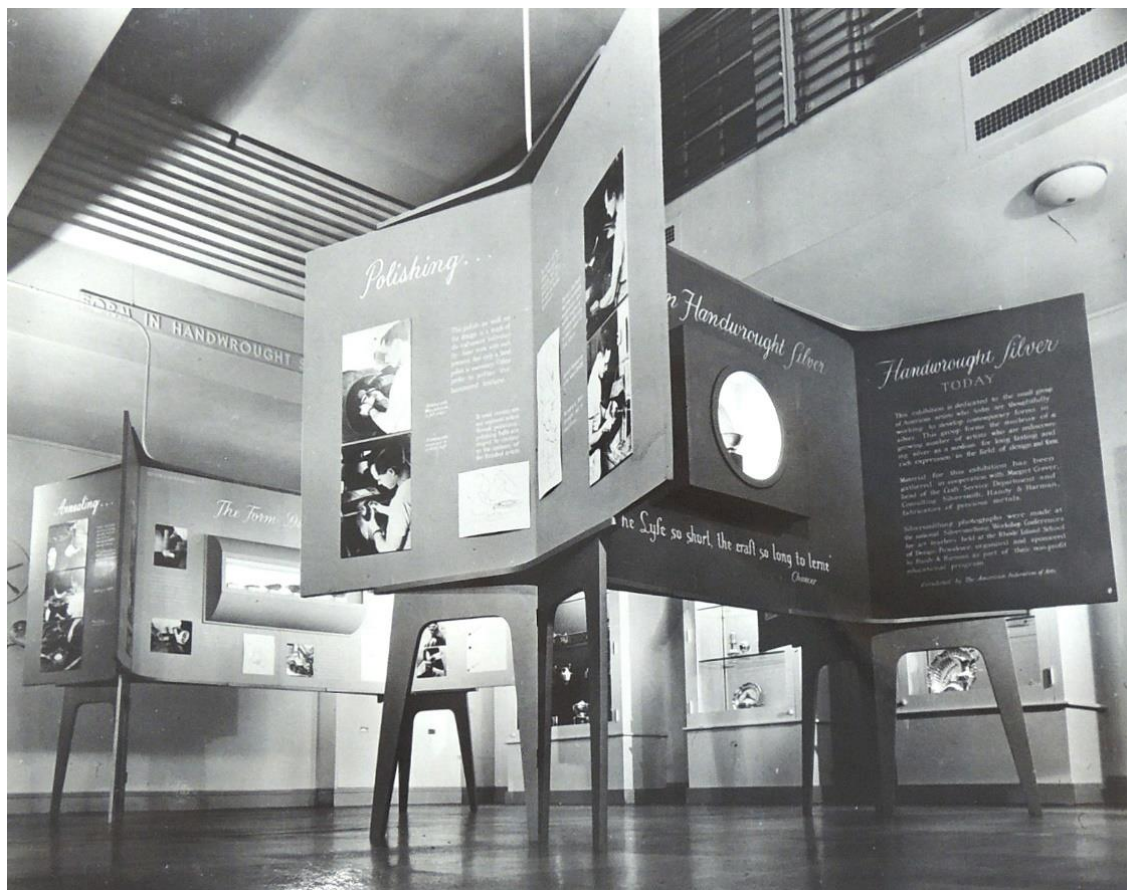


Figure 2.22. Display Cases, *Form in Handwrought Silver*. Images from: Box 3, Exhibitions: 1949 Folder, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.



Figure 2.23. Hudson Roysher (American, 1911–1993), *Decanter* (third from left), 1951, sterling silver. Image Source: Cleveland Museum of Art Archives.

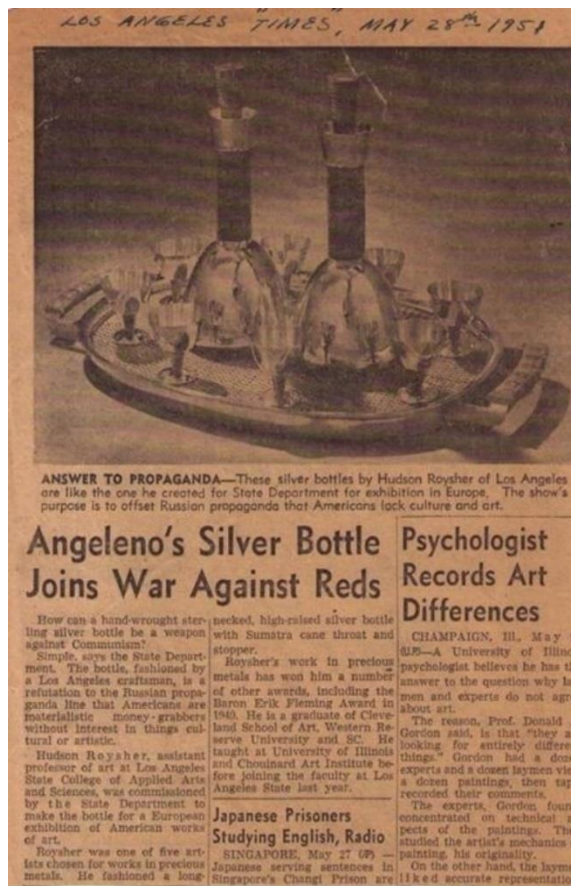


Figure 2.24. "Angeleno's Silver Bottle Joins War Against Reds." *Los Angeles Times*, May 28, 1951, n. pag.



Figure 2.25. United States Information Agency Reprint of Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *America Illustrated*, no. 28 (October 1958): 52–55.



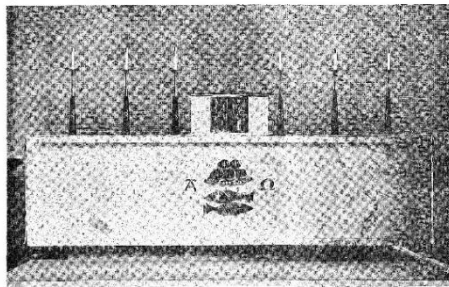
TWO CALIFORNIA SILVERSMITHS:

Roysher and Adler

BY JANICE LOVOOS



Tablemade in white leather and polished brass, candlesticks of carved wood and brass, altar ornament in carved brass offered to murder front, for St. Bridget's Church, Los Angeles



50 American Artist

Figure 2.26. United States Information Agency Reprint of Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *America Illustrated*, no. 28 (October 1958): 52–55.

Figure 2.27. Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 50–52 and 62–65.

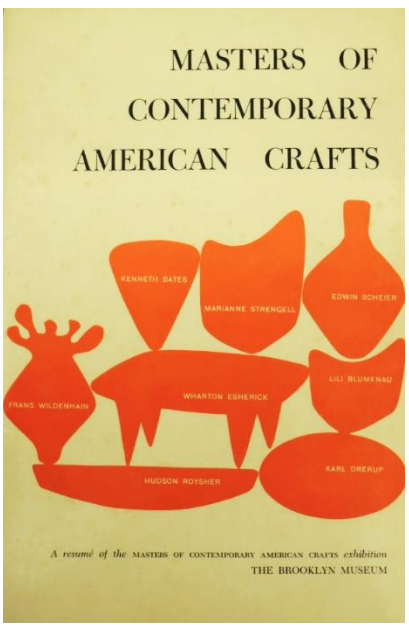


Figure 2.28. Catalogue Cover, *Masters of Contemporary American Crafts*. Image source: Box 1, Shows Folder, Roysher Collection.



Figures 2.29. and 2.30. Installation Shots of *Masters of Contemporary American Crafts*. Image source: Records of the Department of Decorative Arts: Exhibitions Masters of Contemporary American Crafts [02/14/1961–04/23/1961] [13] corresp. (1961–2002).



Figure 2.31. Hudson Roysher (American, 1911–1993), *Censer / Thurible*, 1940, sterling silver, 10 1/4 x 4 1/4 x 4 1/4 in. (censer), 33 3/8 in. (overall), The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.2





Figures 2.32–2.37. Hudson Roysher (American, 1911–1993), *Mace* for Syracuse University, 1959, sterling silver, carnelian, and lapis lazuli, 42 in. Syracuse University, University Art Collection, Sims Hall, 59.35. Image source: Binder 4, Roysher Collection.

Chapter Three

Exploring the Field of Industrial Design: Life in the Machine Age

*“If the artist will only open his eyes he will see that the machine he dreads has made it possible to wipe out the mass of meaningless torture to which mankind, in the name of the artistic, has been more or less subjected since time began; for that matter, has made possible a cleanly strength, an ideality and a poetic fire that the art of the world has not yet seen; for the minions of the machine now smooth away the necessity for petty structural deceits, soothe this wearisome struggle to make things seem what they are not, and can never be . . .”*¹

—Frank Lloyd Wright

Roysher, like the architect Frank Lloyd Wright, believed that rather than protesting the machine, artists and craftsmen should contribute to its use by creating designs that both embraced and were suitable for the modern era, instead of copying something from the past. Although there had been a steady progression toward a higher caliber of industrially made goods just decades before Wright wrote the “Art and Craft of the Machine” (1901), factories, in particular, were by and large churning out masses of “meaningless torture.” Objects imitating expensive handcrafted goods disguised rather than incorporated the possibilities of the new machine aesthetic and ignored aesthetic quality for the sake of quantity and profitability.² Art critic Herbert Read noted that one should not “adapt machine production to the aesthetic standards of handicraft,” but rather should “think out new aesthetic standards for new methods of production.”³ Read defined the machine as

an instrument of mass production. In a sense, every tool is a machine—the hammer, the ax, and the chisel. And every machine is a tool. The real distinction is between one man using a tool with his hands and producing an object that shows at every stage the direction of his will and the impression of his personality; and a machine which is producing, without the intervention of a particular man, objects of a

¹ Frank Lloyd Wright, “The Art and Craft of the Machine,” *Brush and Pencil* 8, no. 2 (May 1901): 84.

² Herbert Read, *Art and Industry: The Principles of Industrial Design* (New York: Horizon Press, 1954), 3.

³ Read, *Art and Industry*, xi.

uniformity and precision that show no individual variation and have no personal charm.⁴

Machines could thus either serve as tools to create unique objects, or they could aid in the production of goods that lacked the individuality of its maker. Machines aimed for perfection thus erasing all evidence of the worker. John Ruskin, a nineteenth-century English reformer, valued imperfection, seeing it as “essential to all that we know of life. It is the sign of life in a mortal body, that is to say, of a state of progress and change.”⁵ He further pleaded, “You must either make a tool of the creature, or a man of him. You cannot make both. Men were not intended to work with the accuracy of tools, to be precise and perfect in all their actions.”⁶ Taking the individual out of an object was dehumanizing, and in both the nineteenth and twentieth centuries, some feared that they could be replaced by machines as the world underwent rapid change.

Roysher believed that industrial designers could help Americans adapt to this mechanized world by inserting their own ideas in their creations. If a mass-produced object was thoughtfully designed, with the understanding of how it would be constructed and how it would function, then and only then, did it have the potential of being a successful product. By exploring industrial design, Roysher was not only attempting to find his place in the modern world, but he was also aiming to understand the tensions within the field and how he might educate future generations of designers so that they, too, would be equipped with a greater comprehension of mass-production processes and new materials.

⁴ Ibid., 3.

⁵ John Ruskin, *Selections from the Works of John Ruskin*, ed. by Chauncey B. Tinker (Boston: Houghton Mifflin Company, 1908), n. pag. eBook, <http://www.gutenberg.org/files/15200/15200-h/15200-h.htm>

⁶ Ibid.

Designing for the Masses

“ . . . *life without industry is guilt, industry without art is brutality . . .*”⁷
—John Ruskin

After the explosion of industrial growth in the late nineteenth and early twentieth centuries, designers were needed who could connect manufacturing (new modes of production and industrial materials, i.e. plastic, plywood, steel, etc.) and aesthetics to create functional but also visually appealing, high-quality products for mass-production, from cars to coffee tables. By the 1930s, industrial design infiltrated the lives of many Americans, from their homes and offices, to various modes of transportation. John Woodman Higgins, President of the Worcester Pressed Steel Corporation believed that: “The widest field for the dissemination of culture and beauty is reached by the industrial products of this Machine Age.”⁸ If machines were going to be producing for the masses, then designers must design for the masses. If industry was going to be part of contemporary life, then it needed to be used to its best advantage by thinking through the idea of “fitness to purpose” and how its products could appeal to as many individuals as possible, knowing that universal taste did not exist.

While Roysher was simultaneously establishing his career as a silversmith and submitting works to the CMA’s *May Show*, he was offered a position as a Staff Designer at the prominent firm of Designers for Industry in Cleveland in 1936.⁹ Manufacturers came to such companies so that individuals, like Roysher, could help modernize their products, thus setting them apart from their competitors. While at Designers for Industry, Roysher drew up plans for several products

⁷ John Ruskin, *Lectures on Art* (New York: John Wiley & Son, 1870), 94–95.

⁸ Geoffrey Holme, *Industrial Design and the Future* (London and New York: The Studio, 1934), 80.

⁹ Academic and Professional Record of Hudson Roysher, Box 2, Roysher Vita & List, Hudson Roysher Collection, The Huntington Library (hereafter referred to as the Roysher Collection).

including a panel cabinet and rheostat cover for the Clark Controller Company and a deluxe pencil for the Autopoint Pencil Company, both of which were made of industrial materials like plastic and steel (figs. 3.1 and 3.2).¹⁰ One of his most noted creations, however, was the streamlined Roadmaster bicycle for the Cleveland Welding Company (fig. 3.3). In terms of its design, Roysher likely looked to the styling of automobiles and trains; the bicycle's chain guard embodies the streamlined look of the 1930s and the graceful curve of an engineers' cabin, such as the one on the *Mercury*, a train conceived by Henry Dreyfuss in 1936 that traveled roundtrip from Cleveland to Detroit (fig. 3.4).

The industrial designer Norman Bel Geddes popularized streamlining, design that represented movement and speed, in the early 1930s.¹¹ Geddes created a look that visually carried consumers past the dark years of the Depression; it looked to the future, one that embraced science and technology. Streamlined design became synonymous with modernity and efficiency.¹² According to the designer Raymond Lowey, it “symbolizes simplicity—eliminates cluttering details and answers the sub-conscious yearning for the polished, orderly essential.”¹³ Household objects and familiar modes of transportation, like bicycles, could be a part of that methodical future, as long as they were designed in the new streamlined style.

¹⁰ Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection. Roysher took out a patent for the pencil in 1938.

¹¹ Jeffrey L. Meikle, *Twentieth Century Limited: Industrial Design in America, 1925–1939* (Philadelphia: Temple University Press, 2001), 48. The term streamline was “used in hydrodynamics for a line drawn from point to point so that its direction is everywhere that of the motion of the fluid” (Read, xvi).

¹² Meikle, *Twentieth Century Limited*, 164.

¹³ *Ibid.*, 165 quoted from “Streamlining—It’s Changing the Look of Everything,” *Creative Design* 1 (Spring 1935), 22.

The Roadmaster experience, however, was ultimately unsettling for Roysher, because it crystallized fundamental reservations he was developing about the field. According to his son, Martin, he felt the designer's job was becoming increasingly focused on streamlining and other ways of enhancing appearances rather than the manufacturing process and how a product would function most effectively.¹⁴ For example, in 1934, the Chicago, Burlington, and Quincy Railroad introduced the first streamlined train, the *Pioneer Zephyr*, the exterior of which was largely designed by the aeronautical engineer Albert Gardner Dean (fig. 3.5).¹⁵ Martin also believed that his father saw in it the negation of what he thought was fundamental to the design field: form was totally disconnected from function. Its look did not embody the engine's purpose and operation; instead streamlining hid its inner workings under a gleaming metal shield. Roysher preferred the appearance of the 6100 Class *Royal Scot*, an English train whose look remained largely unchanged from 1927 to 1962 (fig. 3.6). Its design exposed powerful elements of the engine, including its cab, steam tank, pistons, drive chains, and wheels, while pipes and cables, which had cluttered previous freight engines, were moved to the undercarriage. For Roysher, the *Royal Scot* successfully brought together aesthetics and functionality.¹⁶

Despite Roysher's distaste for streamlining, in his view it was synonymous with profitability—a key factor in Depression era economics. In 1934, the author Geoffrey Holme sent out a questionnaire to several industrialists, merchandisers, and designers in the United States, Great Britain, and Japan that asked, “What in your view does Industry want from the Designer?” F. E. Brill of General Plastics in New York responded: “In America, industry wants design counsel

¹⁴ Conversation with Martin Roysher, December 2018.

¹⁵ Carroll Gantz, *Founders of American Industrial Design* (Jefferson, NC: McFarland & Company, Inc., 2014), 68.

¹⁶ Conversation with Martin Roysher, November 2018.

from the designer which will enable him to make more money through greater sales”; he followed up with a critique of the field: “Pride, social consciousness and the desire to serve mankind better don’t seem to enter the industrialist’s head.”¹⁷ Brill, like Roysher, was perhaps struggling with the current state of industrial design. For Roysher, he found that cost and appearance trumped creativity, functionality, durability, and the honest use of materials. He seemed to have been trying to apply principles associated with craft to objects being designed for mass-production.

Although Roysher’s foray into the industrial design field was one filled with optimism, these hopes were undermined when the designer’s job became synonymous with streamlining and other ways of enhancing product appearances more so than their functions, structures, and processes. Moreover, to Roysher, businessmen and managers seemed to lack even a minimal understanding of art and design principles on which to build any new industrial design aesthetic. A designer’s work was also more circumscribed than Roysher expected, with firm principals primarily interacting with customers, designers following briefs, and firms holding rights to patents and other intellectual property. According to Martin, his supervisors at Designers for Industry valued his work and appreciated his challenging views about the future of the profession, but they believed that his talents would be better suited for teaching. When the University of Illinois inquired about apt individuals who might be able to set up an industrial design program, Designers for Industry recommended Roysher, and he soon received the appointment.¹⁸

For Roysher, the only way to guide future industrial designers in the right direction was through education. He sought to train designers and craftsmen on what he thought would remove some of the negativity he associated with industry and machine-production. After a year at

¹⁷ Holme, *Industrial Design and the Future*, 35.

¹⁸ Conversation with Martin Roysher, November 2018.

Designers for Industry, and with a teaching degree from Case Western Reserve University, Roysher left to create an industrial design department at the University of Illinois.¹⁹ There, he served as a Design Instructor in the College of Architecture and Fine Arts from 1937–1938.²⁰ After just a year, however, Roysher was asked to establish another industrial design department, this time at the University of Southern California (USC).²¹ Serving first as a Design Instructor and later an Assistant Professor, he worked at USC from 1939 until he enlisted in the Armed Forces in 1942.²²

By the 1940s, Roysher was an ambivalent leader in the industrial design movement. In a 1946 newspaper article, Roysher wrote that “trends in industrial design . . . are a result of a battle between the artist who is honestly endeavoring to produce a design for the machine and the artist who is merely interested in the style problem.”²³ For some designers, attractive appearances and lower costs were more important than quality and function. Manufacturers were equally to blame, as they too often wanted the designer to simply add a “veneer of style” to a product already on the

¹⁹ Academic and Professional Record of Hudson Roysher, Box 2, Roysher Vita & List, Roysher Collection.

²⁰ *University of Illinois: Transactions of the Boards of Trustees, July 10, 1936, to June 22, 1938*, 520 (Roysher was appointed for ten months beginning September 1, 1937 and received \$2,200 in cash); *University of Illinois: Transactions of the Boards of Trustees, July 15, 1938, to June 28, 1940*, 550 (his resignation was effective July 1, 1939).

²¹ “Morrow, Roysher Leave Faculty: Resign to Accept New Positions Elsewhere,” *Daily Illini*, June 17, 1939, 1.

²² National Archives and Records Administration, *U.S. World War II Army Enlistment Records, 1938–1946*, Ancestry.com. Roysher served as a Warrant Officer until 1944 in Los Angeles, a rapidly growing city whose economy flourished from wartime industry and technology, especially defense and aerospace production. According to a letter in the Cleveland Institute of Art’s registration files from Hudson’s wife Alli Roysher to Otto Ege, dated November 8, 1943: “Hud is still awaiting his physical examination for the army; he has been in temporary 4F since his operation. There is a chance he may be taken for ‘controlled service’ which is the new name for supposedly discounted ‘limited service.’”

²³ “Roysher to Outline Design Trends,” n.p., May 1, 1946, n. pag.

market.²⁴ Roysher, like the industrial designer Henry Dreyfuss, believed that “an honest job of design should flow from the inside out, not from the outside in,” or in other words, “form follows function.”²⁵ Roysher believed that industrial designers must also have a thorough understanding of how things are made by hand and how these ideas are transferred and executed by machines.²⁶ Thus, theoretically, the industrial designer and the manufacturer had to work together for the field to be successful, according to Roysher.

Continuing in the field of industrial design after the war, Roysher was asked by Mrs. Nelbert Chouinard to teach industrial design and metalsmithing at the Chouinard Art Institute (now California Institute of the Arts) in Los Angeles in 1945.²⁷ Chouinard was one of many art schools founded in Southern California in the early twentieth century.²⁸ It, however, emphasized commercial rather than traditional fine art training.²⁹ It also was unconventional in the sense that grades were not given nor were standard courses like art history taught, much to Roysher’s dismay.³⁰ He believed that a background in history, with knowledge of previous movements and

²⁴ Meikle, *Twentieth Century Limited*, 39 and 58.

²⁵ Henry Dreyfuss, *Designing for People* (New York: Grossman, 1974), 16 quoted in Meikle, *Twentieth Century Limited*, 57.

²⁶ Box 2, Industrial Design, Industrial Des. Statement Roysher-1953, Roysher Collection.

²⁷ Academic and Professional Record of Hudson Roysher, Box 2, Roysher Vita & List, Roysher Collection; Roysher was simultaneously working on his Master of Fine Arts degree from the University of Southern California (which he received in 1948), perhaps through the GI Bill (or Serviceman’s Readjustment Act of 1944) which provided free tuition to World War II veterans.

²⁸ Eudorah Moore, “Craftsman Lifestyle: The Gentle Revolution” in *The Craft Reader*, ed. Glenn Adamson (Oxford: Berg Publishers, 2010), 217.

²⁹ Paul J. Karlstrom, “Art School Sketches: Notes on the Central Role of Schools in California Art and Culture” in *Reading California: Art, Image, and Identity, 1900-2000*, ed. Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort (Los Angeles: University of California Press and Los Angeles County Museum of Art, 2000), 97.

³⁰ Letter from Roysher to Laurence E. Schmeckebier, January 14, 1946 and February 18, 1946, Hudson Roysher Folder 2, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution and conversation with Martin Roysher, October 2018. This simple difference of opinions was the first of several red

styles, was imperative to a student's training.³¹ Furthermore, while Mrs. Chouinard was apparently "satisfied with a G.I. student body," Roysher wanted to attract civilians to have a more well-rounded group of graduates who would be the future of the field and whom Roysher hoped would carry on his commitment to thoughtfully-designed quality goods for manufacture.³²

School brochures demonstrate the type of training Roysher's industrial design students received: "drawing, color and design, modelmaking, lettering and rendering as well as a complete introduction to industrial materials, tools and processes. Emphasis is on practical application of product and furniture design to mass production" (fig. 3.7).³³ Roysher kept photographs of his students' work that demonstrate aspects of the above instruction. One print illustrates a student creating a clay model of a sewing machine, allowing the artist to think through design and construction ideas from the outset, while another shows an example of a lettering assignment, which demonstrates the importance of calligraphy and the use of appropriate typefaces for products (figs. 3.8 and 3.9). Roysher also photographed his student's large scale-models of objects ready for mass production. Examples include a Remington electric razor and a television cabinet (figs. 3.10 and 3.11).

As a teaching tool, Roysher designed and created a prototype of an upholstered fiberglass and steel chair, which shows his versatility as a designer (figs. 3.12 and 3.13). This chair never

flags for Roysher. He did not get a contract, nor did he receive paid vacations. Things only began to look up when Roysher alerted Mrs. Chouinard that he had been offered a job at the University of Hawaii; he immediately received a raise and two months paid vacation.

³¹ In Roysher's metalsmithing courses, he took it upon himself to walk around the workbenches and lecture not only about technique but also about the history of the medium and art historical movements (Conversation with Martin Roysher, October 2018).

³² Letter from Roysher to Laurence E. Schmeckebier, January 14, 1946 and February 18, 1946, Box 3, Hudson Roysher Folder 2, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

³³ Box 2, Industrial Design Folder, Chouinard Pamphlet, Roysher Collection.

went into production despite a plea from Morris Goldman, Vice President of the JG Furniture Company in Brooklyn, New York. In a telegram from December 1949, he eagerly wrote:

We think highly of your chair and are anxious to include it in our line. We are having a press party in our showroom January 5 and are hopeful that the chair will be here at that time. In addition to the press, invitations have been extended to the modern museum and other leading architects. We mention this to suggest that we are quite serious in publicizing and selling this chair on a national basis.³⁴

Goldman's mention of staff members from The Museum of Modern Art as possible attendees to the press party suggests that Roysher's design was in line with the most up-and-coming furniture makers of the mid-twentieth century. Indeed, it was created as a response to Eero Saarinen's *Womb Chair* of 1946 with its straight, angular legs, deep-set seat, and curved sides and back (fig. 3.14). Roysher's design eliminated the walled-in sides. Although modern and comfortable, Roysher never marketed the chair.³⁵ Just months after Goldman's telegram, Roysher was in the process of a career change, leaving Chouinard in the spring and starting at California State University (CSU) in the fall to teach silversmithing. His children believed he also knew that the postwar furniture market was highly competitive, and he found no point in contending with established designers, such as Eero Saarinen, George Nelson, and Charles and Ray Eames.³⁶

While still working at Chouinard, Roysher designed a silversmithing tool and a visual educational projector called the *Scribe Visualizer*—receiving patents for each in 1949 and 1950 respectively (figs. 3.15–3.19). The patent for the projector reveals the intricacy of its interlocking parts—Roysher not only knew how to make objects look visually appealing, but as a trained

³⁴ Box 2, Industrial Design Folder, Roysher Fiberglass Chair, Telegram, December 21, 1949, Roysher Collection.

³⁵ Its comfort has been confirmed by Roysher's descendants. They also remember multiple evenings where Hudson would fall asleep in the chair after a long day (Conversation with Martin Roysher, January 2019).

³⁶ Conversation with Martin Roysher and Allison Wittenberg, March 2019.

craftsman, he also understood how objects functioned and how they would be manufactured, which he believed was crucial for the field's success. According to the promotional booklet which accompanied the *Scribe*, it "is designed for low-cost, practical operation. It's sturdy, light-weight, attractive—handsomely styled in tough, durable plastic with red knob and chromium trim"; furthermore, "there are no complicated controls, few moving parts."³⁷ The *Scribe* was made of modern materials like plastic, and its molded components made it easier to manufacture. The plastic casing also protected the intricate working parts from dust and potential damage.

The use of plastic later became a serious contention for Roysher. A relatively modern material, one of the first plastics—celluloid—was introduced in the late nineteenth century and was often used to imitate ivory. Bakelite, a synthetic plastic, came onto the market a few decades later and was widely used in the inter and postwar years to make jewelry, radios, and other household items. Overall, plastic was easy to make and to mold, and it was cheaper than most raw materials that required extensive finishing.³⁸ Yet, for Roysher, plastic could be easily misused.

In the 1960s, while working as a professor at CSU, Roysher contributed his thoughts on the use of this material in his lecture notes:

The new materials which our lauded technology pours forth in ever greater abundance are desecrated before they have an opportunity to prove their worth . . . The plastic industry started the process of degrading its products from their very inception. The question never seems to have been asked "how can plastics be best used" but rather "how many things can we imitate."³⁹

³⁷ "A New Approach to Education, Training, Selling Through Visual Talking with the Scribe Visualizer," 3 and 5, Box 2, Industrial Design, Roysher Visualizer Brochures and Patent Folder, Roysher Collection.

³⁸ See Jeffrey L. Meikle, *American Plastic: A Cultural History*. New Brunswick: Rutgers University Press, 1997.

³⁹ Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection. After leaving his position at Chouinard in 1950, Roysher took up a post at California State University where he became the head of the art department and taught design and metalsmithing for over twenty years.

Roysher's statement alludes to a quote from the English architect A. W. N. Pugin who noted in *The True Principles of Pointed or Christian Architecture* (1841): "We do not want to arrest the course of inventions, but to confine these inventions to their legitimate uses . . ." ⁴⁰ Pugin and Roysher point to the idea that new technology and materials are acceptable; it is how they are used that can be problematic. ⁴¹ Roysher's *Scribe*, for example, with its plastic casing, is not trying to imitate another medium. Roysher continues to write vehemently on the misuse of materials in his notes:

If metal camera housings have been traditionally covered with leather then cheaper camera housings are developed of plastic with a spurious leather textured surface. If cotton plaid table cloths are sold to restaurants the plastics industry produces fake cotton plaid restaurant table tops. The metal industry also produces the same kind of swindle . . . Wood grain on metal led the parade followed by fabric and stone. ⁴²

Roysher, who was also influenced by other nineteenth-century English reformers such as John Ruskin, was likely to have known Ruskin's passage in "The Lamp of Truth" (1849), concerning architectural deceits, calling out the shameful "painting of surfaces to represent some other material than that of which they actually consist (as in the marbling of wood), or the deceptive representation of sculptured ornament upon them." ⁴³ As is evident in Roysher's writing, he deplored the misrepresentation of materials, referring to each as "a horrifying example of what it is not. Each is a movement to esthetic deception and unreality." ⁴⁴

⁴⁰ Augustus Welby Pugin, *The True Principles of Pointed or Christian Architecture* (Herefordshire: Gracewing Publishing, 2003), 41.

⁴¹ Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection.

⁴² Ibid.

⁴³ John Ruskin, "The Lamp of Truth," *The Seven Lamps of Architecture* (Boston: Dana Estes & Company Publishers, n.d.), <http://www.gutenberg.org/files/35898/35898-h/35898-h.htm>. Roysher's lectures on industrial design mention both Morris and Ruskin, noting that Ruskin "sees the decay in the foundations of Art since the Renaissance." (Box 2, Lecture Notes, Industrial Design Lecture, Roysher Collection).

⁴⁴ Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection.

Through the respectful and honest use of materials as well as a higher standard of production and a collaboration between artists and manufacturers, objects could be made better and could in turn ideally improve the lives of Americans—all typical principles of modernism, many stemming from the philosophies of Pugin, Ruskin, and the English socialist poet, designer, and reformer William Morris, the latter of whom “All artists love and honor,” according to Wright.⁴⁵ Roysher, Morris, and Wright—all in slightly different iterations—saw some promise in the machine in its ability to make beautiful and functional goods that would bring joy to consumers.⁴⁶ Wright believed that the machine was “a marvelous simplifier; the emancipator of the creative mind, and in time the regenerator of the creative conscience.”⁴⁷ Roysher, like his predecessors, grappled with an increasingly modernized world. Rather than reject industry, Roysher tried to embrace and improve it and wrestled with the challenges of the modern era, attempting to find solutions in the age of the machine. He tried to impart elements of the creative process and skill championed by these earlier thinkers into designs destined for mass-production. What could not be experienced in the process of manufacture could at least be experienced in the initial stages of design. Factory production and the division of labor robbed workers of their freedom and creativity, but Roysher aimed to instill these aspects into at least part of the process of creating an industrially designed object.⁴⁸

⁴⁵ Specific architects, too, aimed to conceive of a type of modernism that took livability into account, thus creating homes that considered the individual rather than the masses. For more on this subject see: Monica Michelle Penick, “The Pace Setter House: Livable Modernism in Postwar America,” PhD diss., The University of Texas at Austin, 2007; Wright, “The Art and Craft of the Machine,” 77.

⁴⁶ Carol A. Hrvol Flores, *Owen Jones: Design, Ornament, Architecture & Theory in an Age of Transition* (New York: Rizzoli, 2006), 248.

⁴⁷ Wright, 88.

⁴⁸ Karl Marx, “On Alienation” and in *Art in Theory 1815-1900: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (London: Blackwell Publishers, 1998), 172.

In a paper titled “Why Industrial Design?” (1953) Roysher declared that “The industrial designer cannot, with any degree of integrity, work superficially for fashionable and stylistic forms. His mission is too involved with all the basic mechanics, economies, and aesthetics of man to have meaning in so limited a sense.”⁴⁹ Roysher ultimately saw industrial design’s emphasis on style overwhelming and meaningless, as it was being shaped in the 1940s and 1950s. He often felt that industrial designers were simply “dressing things up” or “adding a skin” to sell a product.⁵⁰ In Roysher’s view, an industrial designer must remember that “form follows function”; they should also have an interest in market research and an appreciation for the contemporary design sense, but not at the cost of hiding the purpose of the products they designed.⁵¹ Although Roysher taught industrial design for over ten years, when the opportunity arose in 1951 for him to accept a job at CSU to teach metalsmithing, he readily accepted and immersed himself in the craft field.

Roysher’s path to industry closely paralleled the early career of Peter Muller-Munk, who flourished as an industrial designer in the twentieth century. Both men started out as practicing silversmiths. Muller-Munk, born in Berlin in 1904, recognized at an early age that he wanted to work with his hands. An apprenticeship with the German silversmith Waldemar Raemisch marked the beginning of his profession in the realm of craft.⁵² Muller-Munk’s sentiments toward the medium align with Roysher’s:

⁴⁹ Box 2, Industrial Design, Industrial Des. Statement Roysher-1953, Roysher Collection. For full paper, see appendix.

⁵⁰ Conversation with Martin Roysher, April 2017.

⁵¹ Box 2, Industrial Design, Industrial Des. Statement Roysher-1953, Roysher Collection and conversation with Martin Roysher, November 2018.

⁵² Jewel Stern, “Berlin: Family,” in *Silver to Steel: The Modern Designs of Peter Muller-Munk*, ed. Rachel Delphia, Jewel Stern, and Catherine Walworth (Munich, London, and New York: DelMonico Books in association with the Carnegie Museum of Art, 2015), 20.

In doing the designs and all the important work myself, in considering every line in its necessity I am trying to make out of silver real individual and modern pieces for everyday use. But only then, when the scope of my work embraces all possible techniques of the silversmith . . . shall I be able to show how, based on old traditions, a modern spirit can create a new art which may last as did the masterpieces of the past.⁵³

Aside from craft, Muller-Munk also believed there was a future in designing for industry, and in 1935 he accepted a teaching position at the Carnegie Institute of Technology.⁵⁴ He additionally felt that instructors should be practicing industrial designers and leaders in their field.⁵⁵ For Roysner, once he left the classroom, he returned to a life of craft, never fully embracing industrial design to the extent of his peers, like Muller-Munk. Arthur Pulos also straddled silversmithing and industrial design. In discussing his contemporaries, such as Roysner, Pulos reflected that “For a while we seemed to survive in the netherworld between silversmithing and industrial design. We managed to stay on the right side of the banner . . . by not joining established industries in our field who, in retrospect, needed our services desperately, but with whom we had very little in common.”⁵⁶ It appears that for many craftsmen, an exploration of industry either enthralled them or led them back to their true calling.⁵⁷ After starting his teaching position at CSU, Roysner began creating unique large-scale ceremonial work with social importance, thus fully embracing life as

⁵³ Jewel Stern, “New York: Silver to Industrial Design,” in *Silver to Steel: The Modern Designs of Peter Muller-Munk*, ed. Rachel Delphia, Jewel Stern, and Catherine Walworth (Munich, London, and New York: DelMonico Books in association with the Carnegie Museum of Art, 2015), 23 quoted from Peter Muller-Munk, “Handwrought Silver: Modern Styles and Their Creators,” *Charm* 9 (April 1928): 83.

⁵⁴ Stern, “New York,” 48.

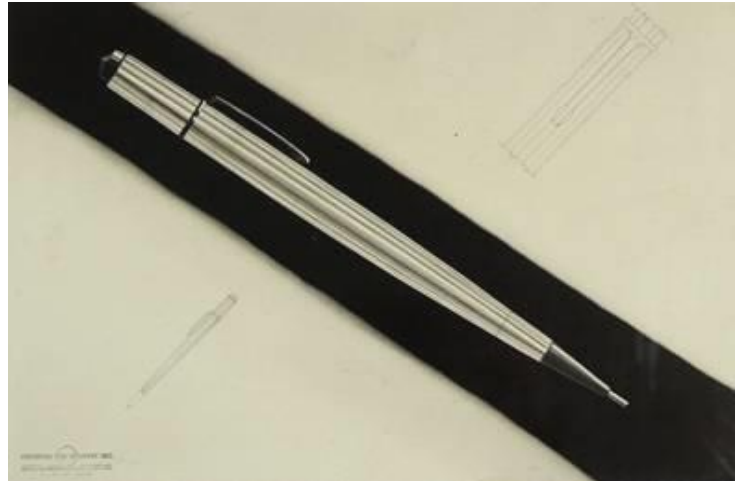
⁵⁵ Rachel Delphia, “Professor Muller-Munk, Industrial Designer” in *Silver to Steel: The Modern Designs of Peter Muller-Munk*, ed. Rachel Delphia, Jewel Stern, and Catherine Walworth (Munich, London, and New York: DelMonico Books in association with the Carnegie Museum of Art 2015), 60.

⁵⁶ Arthur J. Pulos, “Metalsmithing in the 1940s and 1950s: A Personal Recollection,” *Metalsmith* 3, no. 2 (Spring 1983): 23.

⁵⁷ Meikle, *Twentieth Century Limited*, 40: Meikle noted that many individuals “drifted into design as an extension of previous occupations. Often they could not free themselves from earlier work habits.”

a craftsman, both as a professor and as a practicing artist. He found the church to be the ideal patron, with which from 1951 on, he would work throughout the remainder of his career.

Illustrations



Figures 3.1 and 3.2. Hudson Roysher for Designers for Industry, Inc., *Panel Cabinet and Rheostat Cover* for the Clark Controller Company and *Deluxe Autopoint Pencil* for the Autopoint Pencil Company. Image source: Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection.



Figure 3.3. Hudson Roysher for Designers for Industry, Inc., *Roadmaster Bicycle* for the Cleveland Welding Company. Image source: Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection.

Figure 3.4. Joseph Baylor Roberts (American, 1902–1994), *Mercury Departing*, Cleveland, Ohio, 1936, chromogenic print. Image source: National Geographic Fine Art Galleries.

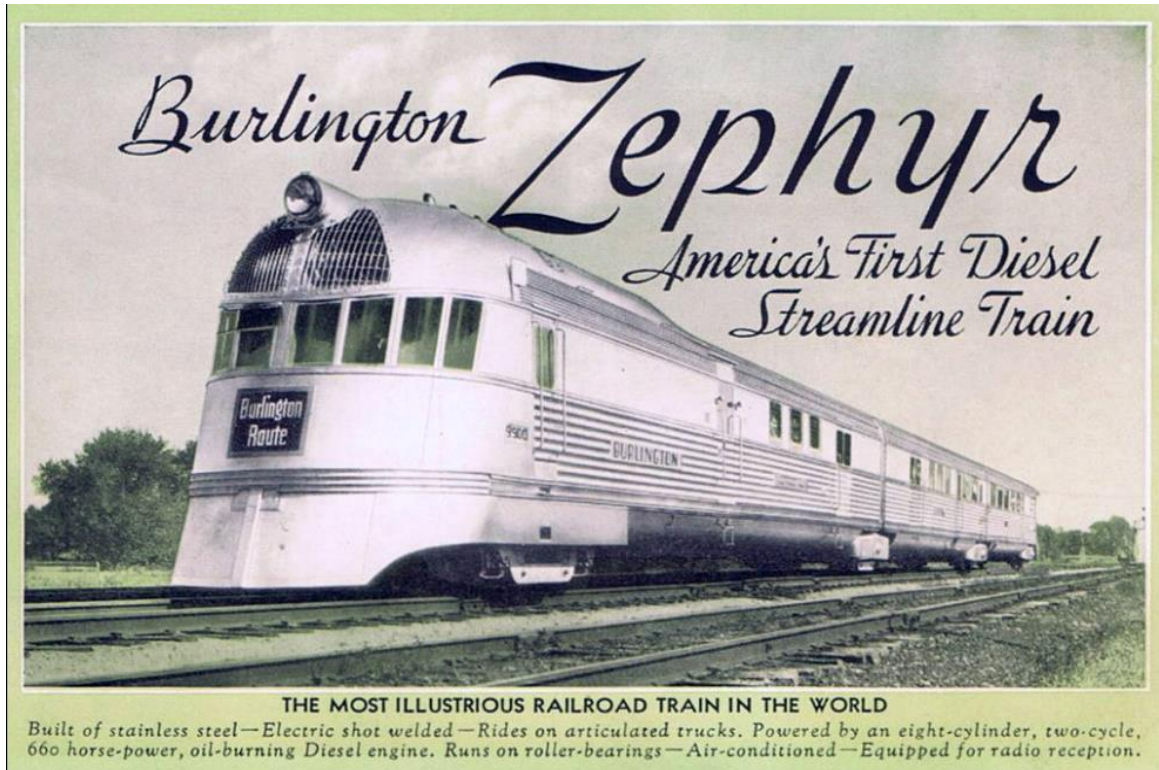



Figure 3.5. Burlington *Zephyr*, 1934. Image source: Classic Streamliners, <https://www.classicstreamliners.com/npt-pioneer-zephyr.html>



Figure 3.6. *Royal Scot* 6100 Class. Image source: Heritage & Preserved Steam Locomotive Engines, <http://www.docbrown.info/docspics/ArchiveSteam/loco46100.htm>



THE INSTRUCTOR

Hudson Roysler, formerly with Designers For Industry Inc. of Cleveland, Chicago and New York, also designer and manufacturer for Gump's of San Francisco and Honolulu, organized the Division of Industrial Design, University of Illinois, and was Head of the Division of Industrial Design, University of Southern California. He graduated from the Cleveland School of Art and has a B. S. in Education from Western Reserve University. Illustrations in this brochure are examples of work by Mr. Roysler's students. Original renderings are in color and models are built at full scale.

THE FACILITIES

Industrial design students at Chouinard Art Institute have at their disposal the entire facilities of the school. Large scientifically illuminated studios and drafting rooms add greatly to the scope of the work produced as well as to the comfort and physical well being of the student. The library is well supplied for design research and is constantly adding new material. The shop is equipped with power and hand tools for the production of models and finished pieces in a variety of materials. Finely executed models, so necessary for correct visualization of a product design, are made possible by a comprehensive collection of jewelers' and model makers' tools as well as special hammers and stakes for the hand forming of metal. Gas and air torches and acetylene equipment permit brazing and welding of ferrous and non-ferrous metals where necessary. Some of the materials worked in the shop are wood, plastic, brass, copper, steel, aluminum, clay, plaster, etc. The experience of handling tools and working materials in the making of models, as well as the experimentation involved in abstract three-dimensional exercises worked out in the shop are of invaluable aid to the student. This is true because design for industry is based upon the correct use of materials and tool processes.

RENDERING FOR RAZOR PACKAGE

MODEL FOR CLEANER

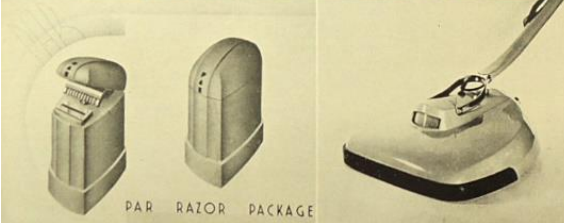


Figure 3.7. Promotional material from Chouinard Art Institute. Image source: Box 2, Industrial Design, Roysler Collection.



Figures 3.8 and 3.9. Left: Student making a clay model of a sewing machine. Right: An example of a student's lettering work. Image sources: Oversize Box 3, H. Roysler, Chouinard I.D. Student Work, Roysler Collection.



Figure 3.10 and 3.11. Student designs for Remington electric razor and television cabinet. Image sources: H. Roysher, Chouinard I.D. Student Work, Oversize Box 3, Roysher Collection.

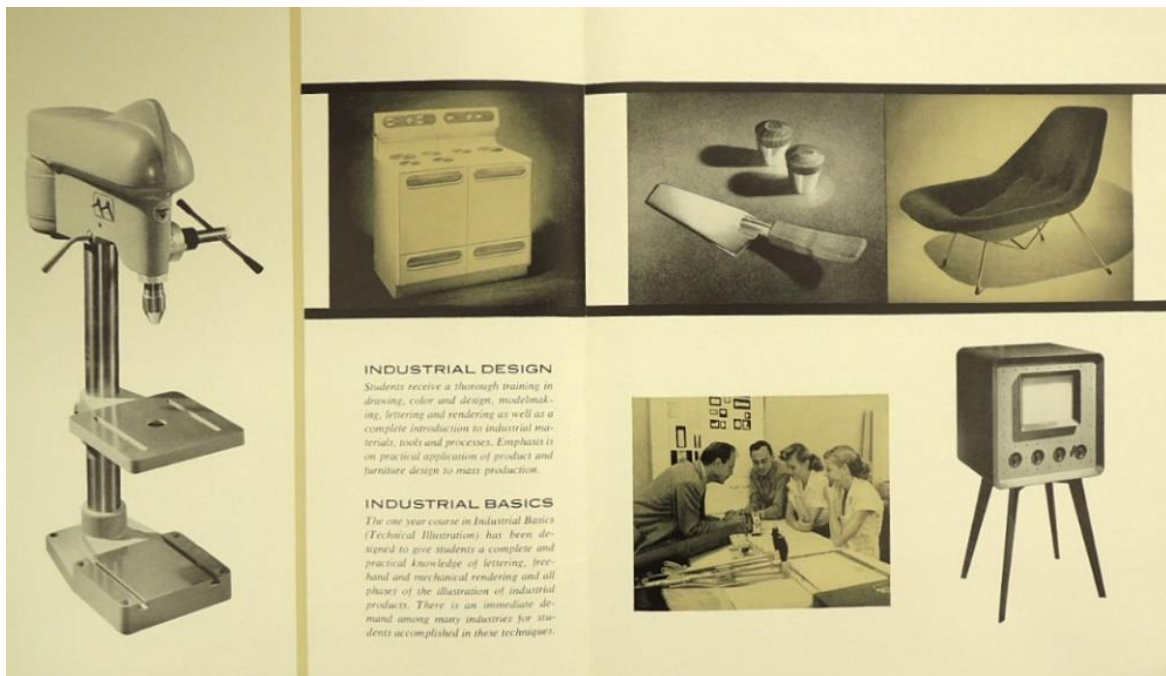


Figure 3.12. Promotional material from Chouinard Art Institute, Image source: Box 2, Industrial Design, Roysher Collection.



Figure 3.13. Chair, designed by Hudson Roysher, ca. 1949, upholstered fiberglass shell on steel frame, Roysher Family Collection. Image source: Photo by the author.



Figure 3.14. Eero Saarinen (American, born Finland, 1910–1961) for Knoll Associates, *Womb Chair*, 1946, upholstered latex foam on fiberglass-reinforced plastic shell and chrome-plated steel rod base, 36 1/2 x 40 x 34 in., The Museum of Modern Art, 447.1956.a–c.

June 28, 1949. H. B. ROYSHER Des. 154,326
 NONROLLING TORQUE TOOL HANDLE
 Filed Nov. 29, 1947

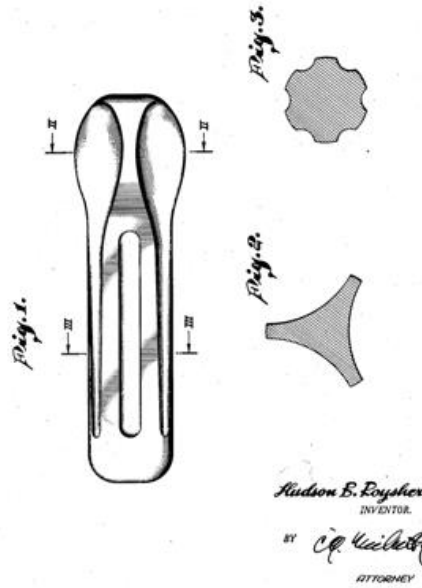
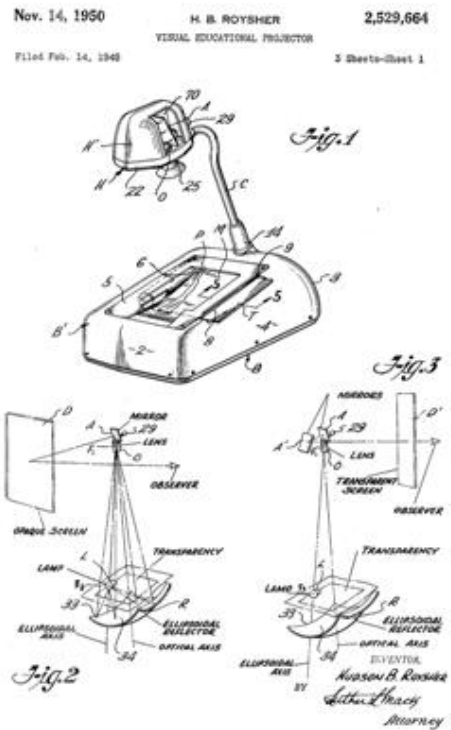
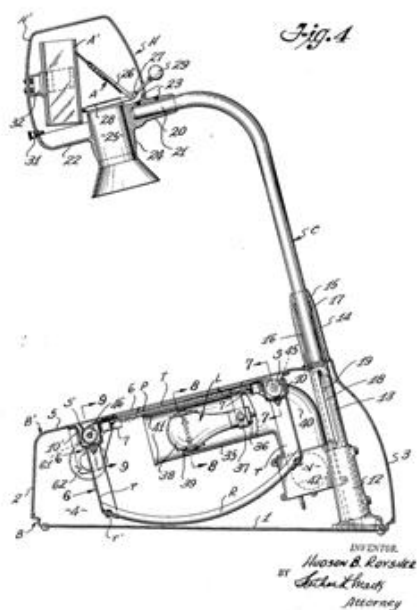


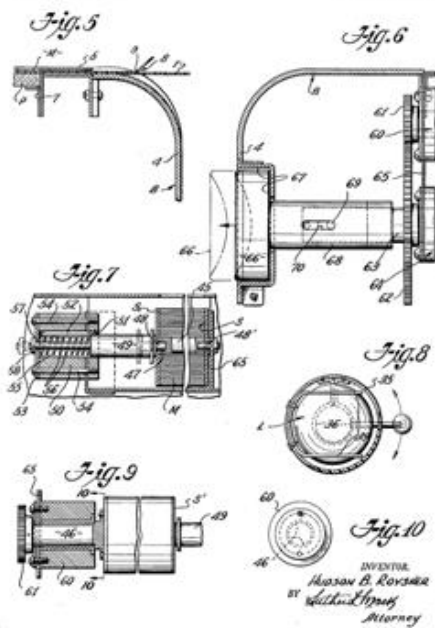
Figure 3.15. Design for a nonrolling torque tool handle, patent US D154326 S. Image source: www.google.com/patents.



Nov. 14, 1950
 H. B. ROYSHER
 VISUAL EDUCATIONAL PROJECTOR
 Filed Feb. 14, 1948
 2,529,664
 3 Sheets-Sheet 2



Nov. 14, 1950
 H. B. ROYSHER
 VISUAL EDUCATIONAL PROJECTOR
 Filed Feb. 14, 1948
 2,529,664
 3 Sheets-Sheet 3



Figures 3.16–3.19. Scribe Projector, designed by Hudson Royshe for the Visualizer Company, Beverly Hills, California, 1948–1950, 12 1/4 x 16 1/2 x 26 1/2 in. (case), 14 x 8 x 11in. (head), Patent No.: US252966

Chapter Four

The Creation of a “Living Art”: A Foray into Ecclesiastical Work

After 1951, Roysher redirected his focus to the creation of ecclesiastical objects to be used during the liturgy, which I argue were instrumental in the development of a “living art” within the context of the postwar church-building boom and the liturgical renewal. Maurice Lavanoux, editor of the Catholic journal *Liturgical Arts*, believed that what had “characterized all great religious art” of the past was “its love and free acceptance of the life that produced it . . . That is what we mean by a living art.”¹ He further explained that “in each era there is the *living art* of *that* era and it is this common source of life that we must tap to-day.”² The postwar church-goer, if only interacting with religious art of the past, could not sufficiently draw parallels with the beliefs and events of the modern era. Roysher created a type of liturgical art for both Catholics and Episcopalians that honored the history of the early Christian church through the creation and use of traditional objects, symbols, and materials but which also embraced a modern style defined by clean lines and simplicity of form and ornament.

Modern religious furnishings, which adopted this new style, and their structures, brought the church-goer into the present—one that left behind the misery of World War II and was filled with hope and promise. Church patrons who pursued something beautiful and ennobling found what they desired in Roysher’s liturgical work. The altar at Saint Peter’s in San Pedro, for example, communicates a sense of beauty in the simplicity of its form and the purity of the white marble (fig. 4.1). Likewise, the symbol for the Holy Trinity on the altar front is pared down, expressing

¹ Maurice Lavanoux, “Religious Art in the United States,” *Liturgical Arts* 19, no. 1 (November 1950): 17.

² *Ibid.*

only the essential elements of the shape of each fish, thus providing parishioners with a fresh approach to spirituality through modern design. Additionally, the modern A-frame roof embraces the sanctuary, providing a feeling of safety and comfort while the familiarity of the materials—brick, wood, and glass—radiates warmth (fig. 4.2). After the war, Americans felt a new sense of energy, which they also saw in Roysher's unique creations.

The postwar era also saw the increased unification of a Judeo-Christian nation as American religions came together. The casualty of four American Army chaplains—two Protestants, one Catholic, and one Jewish—further solidified religious relations in the United States. In 1943, the *Dorchester*, a U.S. Army Transport ship, sank in the Atlantic Ocean; the four chaplains on board had given their life jackets away, and as the ship went down, they reportedly huddled together, praying and singing hymns.³ Their story was recounted time and time again in the following years as a sign of denominations coming together and finding common ground in modern America. This was especially important for Catholics, who were often seen as anti-American since their Church was rooted in Rome and because Catholic communities in the U.S. were still largely immigrant-based.⁴ For all denominations, embracing modernism often meant becoming truly American, which could be seen through the choice of contemporary church architecture and liturgical furnishings.

As a result of the multi-faceted upheavals of the postwar era, many Americans, especially men, turned toward religion and assured that their churches became vital components of the modern religious landscape. Newly designed church interiors, often with pared-down decoration,

³ William R. Hutchison, *Religious Pluralism in America: The Contentious History of a Founding Ideal* (New Haven: Yale University Press, 2003), 198.

⁴ Jay P. Dolan, *In Search of American Catholicism: A History of Religion and Culture in Tension* (New York: Oxford University Press, 2002), 171.

might even be seen as masculine, thus mirroring the increasing number of men attending services. Churches embracing the modern look, rather than Gothic (rooted in European architecture) or Colonial Revival, also signaled the choice to create a style that represented Americanness. These changes necessitated new liturgical objects that embodied the contemporary ideals of the church. Many individuals chose Roysher's work, which demonstrated a modern, masculine, and American identity, much like the postwar church.

Roysher's work also teaches the twenty-first century viewer about the tension between the modern and the traditional within the constraints of a sacred postwar architecture in transition—a transition that was far from seamless. Debates arose about the accepted appearance of modern religious art; the church's use of mass-produced versus handcrafted objects; and the importance of an artist's faith and his place in making such work (Roysher, confirmed by the Episcopal Church in 1951, reportedly respected those of all faiths who persisted in their search for a spiritual center on the course for good.⁵) While most of these conversations were raised by Catholics, concern had spread to many denominations by the time Roysher began producing ecclesiastical work.⁶ His creations, therefore, allow for an exploration of these issues. They also demonstrate how sacred art was used in churches that adopted new practices—such as the use of a free-standing altar—which stemmed from a larger multi-faith liturgical renewal occurring in Europe and North America earlier in the century.

The Liturgical Renewal and the Advancement of Corporate Prayer

“And it was another great Benedictine scholar, the late Abbot Herwegen of Maria-Laach, who pointed out that the liturgy has developed into a work of art; it was not deliberately formed as

⁵ Conversation with Allison Wittenberg, December 2018.

⁶ Gretchen Townsend Buggeln, *The Suburban Church: Modernism and Community in Postwar America* (Minneapolis: University of Minnesota Press, 2015), 2 and “The New Churches,” *Time* 66, no. 12 (September 19, 1955): 76.

*such by the Church, but bore within itself so much of the seed of beauty that it was of itself bound to flower ultimately.*⁷

—Maurice Lavanoux

At Saint Peter's Episcopal Church in San Pedro, California, Roysher's iron communion rail encircles a tiered round platform (fig. 4.3). A free-standing altar made from white marble is centered atop the uppermost tier. Two brass and red leather candlesticks, placed at either end of the altar, are flanked in the front with floor candlesticks and behind with a pair of iron and marble credence tables. A large choir screen provides a dramatic backdrop to these furnishings. All framed under a pointed wooden arch, one's focus is drawn upward and immediately down to a large painted wooden figure of Christus Rex by the sculptor Albert Stewart.⁸ Together with the architecture, the work of Roysher and Stewart brings all attention to the altar, where, during the service, bread and wine are changed into the body and blood of Jesus.⁹

The design of Saint Peter's, completed in 1954, embraces one of the major outcomes of the liturgical renewal: a new orientation that called for a free-standing altar rather than one situated

⁷ Maurice Lavanoux, "Two Broadcasts and a Commentary," *Liturgical Arts* 17, no. 1 (November 1948): 15.

⁸ Materials noted in *St. Peter's San Episcopal Church: Our 75th Anniversary* booklet, Box 2, Installations Folder, Hudson Roysher Collection, the Huntington Library (hereafter referred to as the Roysher Collection). Stewart's cross was carved from a single piece of Ponderosa pine while the hands were made from ash. A gold crown placed atop the statue's head appears against an enameled metal nimbus.

⁹ Giacomo Lercaro, *A Small Liturgical Dictionary* (Collegeville, MN: The Liturgical Press, 1959), 39. See appendix for glossary of other liturgical terms. Perhaps the architect of Saint Peter's knew of Massey Hamilton Shepherd's book, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, CT: Seabury Press, 1956), when designing this space, for it seems to follow almost exactly his guidelines for preparing the altar (13):

To maximize the use of a free-standing altar, the following preliminary preparations were made.

No more than two lights should be set upon the altar, one at each end of the table.

No cross, however, should be placed on the table, since it would hide the actions of the celebrant. It is suitable to suspend a cross over the altar from the ceiling, or to place a cross on the wall of the sanctuary behind the altar.

A book stand for the altar book, if used, should be a small bracket, and not so high as to detract by its size and proportions from the vessels for the bread and wine.

up against a wall.¹⁰ Most importantly, with this new positioning the priest now stood to face the congregation, so that they, too, could witness the consecration of the Eucharist. The priest turning to face the parishioners embodied the Church's turn to the people, serving as one of the most significant reforms of the era. Shepherd explained the importance of this turn:

people are enabled to see, and not merely to imagine, all the necessary, no less the symbolic, ceremonies that are associated with the offering of the holy gifts, the consecration of them, and the breaking of the Bread. The rite is clearly visualized in its essential character as the holy Supper of the Lord . . . The celebrant presides at the Holy Table as a father to his household. And none of his actions . . . is hidden from their sight.¹¹

The general idea was that all Christians would be key participants in the public worship of Jesus, known as the liturgy.¹² The liturgy is “something done in union with Christ Himself, since it is done in union with His Church, His mystical body on earth.”¹³ Designing one main space in which congregants could easily view and hear what was taking place around the altar created a feeling of community and allowed the worshipper to feel more deeply connected to the actions before him. A renewal in the liturgy to a more communal-based practice changed the focus of worship and often led to the physical repositioning of the clergy and the altar.

¹⁰ See Theodore Filthaut, “Church Art and the Liturgy” in *Contemporary Church Art* (New York: Sheed & Ward, 1956), 53; Whyte, “The Theological Basis of Church Architecture,” 180; and Steven J. Schloeder, *Architecture in Communion: Implementing the Second Vatican Council through Liturgy and Architecture* (San Francisco: Ignatius Press, 1998), 68–69.

¹¹ Shepherd, *Before the Holy Table*, 5–6. This earlier custom had fallen into disuse by the Middle Ages. In medieval Europe, the liturgy was usually conducted behind a rood screen, which separated the nave from the chancel, where the high altar was located. Priests and upper-class citizens were able to witness the rites, but members of the lower classes, sitting in the pews opposite the screen, were physically separated (Maureen Sullivan, *101 Questions and Answers on Vatican II* (New York: Paulist Press, 2002), 81. During the sixteenth and seventeenth centuries, European Catholic royalty were the only individuals privileged enough to participate in the liturgy; commoners, again, observed from a distance (Louis Bouyer, *Life and Liturgy* (London: Sheed and Ward, 1965), 4).

¹² Anton Henze, “The Potentials of Modern Church Art and Its Position in History” in *Contemporary Church Art*, ed. Anton Henze and Theodor Filthaut (New York: Sheed & Ward, 1956), 20; Bouyer, *Life and Liturgy*, 3; Albert Christ-Janer and Mary Mix Foley, *Modern Church Architecture; A Guide to the Form and Spirit of 20th Century Religious Buildings* (New York: Dodge Book Dept., McGraw-Hill, 1962), 60.

¹³ Joseph P. Code, “Saint Thomas and the Liturgy,” *Liturgical Arts* 19, no. 2 (February 1951): 43.

The history of the liturgical movement is best understood in terms of various chapters, or chains of events, that lead up to Pius XII's encyclical, *Mediator Dei* (On the Sacred Liturgy) (1947), in which the Pope officially recognized a call for change.¹⁴ Initially, reforms were taking place in Catholic monasteries throughout Europe but slowly spread to churches abroad. The renewal began, in part, in France in the late nineteenth century at Solesmes Abbey under the direction of Dom Guéranger. Guéranger noticed an increasing lack, from the Middle Ages onward, in communal devotion. Novenas, nine days or hours of often repetitive private devotional prayer and other sacraments, were the focus of worship; Guéranger, however, wanted to bring attention back to public devotion, that is, to the Mass and Liturgy of the Hours, the latter of which often consisted of joint morning, evening, and night prayers.¹⁵ Others also advanced the idea of communal worship. Dom Lambert Beauduin, Abbey of Mont César in Belgium, presented his views at the Catholic Congress of Malines in 1909, outlined these ideas in his booklet *La Piété de l'Église* (1914), and introduced them in his six *Acts of Worship*.¹⁶ Following World War II,

¹⁴ Charles Davis, *Liturgy and Doctrine: The Doctrinal Basis of the Liturgical Movement* (London: Sheed and Ward, 1960), 14 and 18.

¹⁵ John W. O'Malley, Joseph A. Komonchak, Stephen Schloesser, and Neil J. Ormerod, *Vatican II: Did Anything Happen?* (New York: Continuum, 2007), 17. Guéranger also initiated the revival of the Gregorian chant, which was further taken up by Pope Pius X in his *motu proprio Tra le Sollecitudini* (On Sacred Music) of 1903. Here, the Pope stated that: "Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times" (See *Tra Le Sollecitudini* Instruction on Sacred Music (171), <https://adoremus.org/1903/11/22/tra-le-sollecitudini/>).

¹⁶ Davis, *Liturgy and Doctrine*, 15. Two of Beauduin's six points speak to how this idea of shared engagement would become tangible; he encouraged and proposed:

1. The active participation of the Christian people in the Sacrifice of the Mass by means of understanding and following the liturgical rites and texts.
2. Emphasis of the importance of High Mass and the Sunday parish services, and assistance to the restoration of the collective liturgical singing in the official gathering of the faithful (Shawn Tribe, "Dom Lambert Beauduin's 1914 Programme for the Liturgical Movement: Foundational Principles for a New Liturgical Movement," Sunday, August 23, 2009, <http://www.newliturgicalmovement.org/2009/08/dom-lambert-beauduins-1914-programme.html>)

In 1914, Abbot Ildefons Herwegen of Maria Laach in Germany also emphasized the unification of the communal aspects of monastic life with the liturgy at its core (Davis, *Liturgy and Doctrine*, 16). This continuation of

Beaudin's ideas, which encouraged collective worship, were brought to the United States by one of his students, Dom Virgil Michel, of Saint John's Abbey in Collegeville, Minnesota.¹⁷

The idea of parishioners coming together and being more actively engaged in the liturgy was important, and it struck a chord with many postwar religious officials. In 1947, Pope Pius XII, who stressed the need for frequent, even daily, Communion, officially acknowledged the importance of the liturgy and its goals in his encyclical which he stated: "Such is the nature and the object of the sacred liturgy; . . . it aims at uniting our souls with Christ and sanctifying them through the divine Redeemer . . ." ¹⁸ According to the Catholic theologian Charles Davis, the above words spoken by the Pope "serve[d] as the motto of the movement."¹⁹ The laity must become more involved to create a stronger unified worship with one another and with God. Unification also meant more dependence on the Church and reliance on the priest to lead the service. It was not just about physically bringing people together; it was also about unifying how individuals worshipped. By the 1950s, worship was becoming increasingly analogous, and perhaps in terms of the Vatican's viewpoint, it was also more powerful since Catholics were following their directives rather than those of the local parish. Congregants were now, more or less, dependent on public rather than private devotion.²⁰

ideas promoting a return to fundamentals as well as the active involvement of the laity were developed in religious institutions across Europe and North America.

¹⁷ Keith F. Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America: 1926–1955* (Collegeville: The Liturgical Press, 1998), 26.

¹⁸ *Mediator Dei* (On the Sacred Liturgy), <http://www.papalencyclicals.net/pius12/p12media.htm>

¹⁹ Davis, *Liturgy and Doctrine*, 15.

²⁰ Jay P. Dolan, *The American Catholic Experience: A History from Colonial Times to the Present* (New York: Doubleday & Company, Inc, 1985), 389.

Although communal worship was accepted by numerous postwar churches, there were parishes and individuals that did not want to modernize. For many Catholics, praying as a group diminished the individual devotional aspect that had been part of its history.²¹ To them, changes in the liturgy meant a change in the way they connected with figures in the spiritual realm.²² Private devotion to Mary, for example, had been prevalent among women in the preconciliar, or pre-Vatican II, era.²³ Statues of the Virgin were decorated with crowns, reliquary hearts, and other objects of veneration.²⁴ At Immaculate Heart of Mary Church in Los Angeles a statue of the Virgin still stands at the front of the sanctuary (fig. 4.4). Her crown, made of gold-plated brass and embellished with lapis-lazuli cabochons, was designed and executed by Roysner around 1955 (fig. 4.5). This handcrafted object, which heightens our attention of this figure, has adorned it for over sixty years. Individual prayers were never precluded, but they were certainly weakened by the emphasis on new liturgical practices that aimed to bring American and immigrant Catholics together.²⁵ One of the major concerns with private devotional prayer was that individuals praying to statues, like Mary, were doing so only for themselves and not for the greater good.²⁶ Father Virgil Michel wrote: “They think only of what they can get out of God, each for his own satisfaction, and not at all of what they themselves can and should give to God: praise, thanks,

²¹ Dolan, *In Search of American Catholicism*, 172–173.

²² Dolan, *The American Catholic Experience*, 390.

²³ Dolan, *In Search of American Catholicism*, 170–172. Ann Braude refers to this period between 1850 and 1950 as the Marian Century (Ann Braude, “Women’s History Is American Religious History” in *Retelling U.S. Religious History*, ed. Thomas A. Tweed (Berkeley and Los Angeles: University of California Press, 1997), 105.

²⁴ Virginia Chieffo Raguin, “How Do We Furnish?” in *Sacred Spaces: Building and Remembering Sites of Worship in the Nineteenth Century* (Worcester, MA: Iris & B. Gerald Cantor Art Gallery, College of the Holy Cross, 2002), 131.

²⁵ Dolan, *In Search of American Catholicism*, 171.

²⁶ Virgil Michel, “The Cooperative Movement and the Liturgical Movement,” *Orate Fratres* 14 (1940): 153.

adoration, atonement.”²⁷ Private, solitary prayer did not strengthen the overarching goals of a church that promoted public devotion and that brought people together both inside and outside the place of worship.

But perhaps spiritual empowerment could be enacted through corporate prayer, such as with the Prayer of the Faithful, in which the priest or another member of the church initiates a series of intercessory prayers. On behalf of the entire congregation, he or she might recite the following prayer, aloud: “For all of us assembled here to worship in faith, that we may be gathered together again in God’s kingdom. We pray to the Lord.” The congregation then replies in unison: “Lord Hear our Prayer.”²⁸ Reintroduced under Second Vatican Ecumenical Council (Vatican II) (1962–1965), such universal prayers encouraged everyone to pray together. However, many Catholics complained of a spiritual separation when forced to listen and respond to the priest, rather than connect to Jesus. Despite the liturgical renewal’s inability to get everyone on board, it nonetheless led to positive reforms within many Catholic and Episcopal churches. The Episcopal scholar Massey Hamilton Shepherd, important for his role in promoting the liturgical renewal in America, commented on the ecumenical collaboration: “There is a community of scholars that transcends confessional loyalties . . . It is impossible to estimate what the Liturgical Movement owes to the pure and disinterested research of liturgiologists.”²⁹ For some individuals, the consequences of the renewal were drastic, changing how they had worshipped for years, if not decades. Among many new changes, the priest now conducted the service in the vernacular and had the option of facing

²⁷ Ibid.

²⁸ *Prayers of the Faithful: General Intercessions For Adults*, <https://www.delawarestmary.org/prayers-of-the-faithful/>

²⁹ Shepherd, “The History of the Liturgical Renewal” in *The Liturgical Renewal of the Church*, ed. Massey H. Shepherd (New York: Oxford University Press, 1960), 27.

the congregation from a free-standing altar allowing them to witness the sacrifice of the Eucharist—an act that, for some, had embodied a sense of mystery as worshippers waited for the sound of the bell to alert them that transubstantiation had taken place.³⁰

The Eucharistic Service

*. . . the emphasis on the central significance of the corporate worship of the eucharist has led to a simplification—a shedding of much in the church and its furniture that was in danger of obscuring, or distracting attention from its central purpose.*³¹
—James A. Whyte

In the twentieth century, many church sanctuaries were redesigned so that all congregants could observe the consecration of the Eucharist. The placement of a free-standing altar was more easily taken up by church officials building new ecclesiastical structures. The majority of newly built churches for which Roysner designed and executed objects had such altars in which the priest could face the people. An overall rethinking of the sanctuary brought the altar closer to the pews, and it also made the altar the focal point with its central positioning and generally pared down design, drawing attention to the space where the liturgy would be carried out, thus uniting the congregants.³²

Although the new plan was slowly adopted over the years, it seemed to have gained acceptance and momentum for Catholics following a telecast of the papal Mass from Saint Peter's Basilica during Vatican II in which Pope Paul VI was shown facing the public.³³ As the Catholic

³⁰ Jeffrey M. Burns, "The Post-Vatican II Parish" in *The American Catholic Parish: A History from 1850 to the Present*, ed. Jay P. Dolan (New York: Paulist Press, 1987), 100.

³¹ James A. Whyte, "The Theological Basis of Church Architecture" in *Towards a Church Architecture*, ed. Peter Hammond (London: Architectural Press, 1962), 180.

³² Catherine R. Osborne, *American Catholics and the Church of Tomorrow: Building Churches for the Future, 1925–1975* (Chicago: University of Chicago Press, 2018), 190–192.

³³ Schloeder, *Architecture in Communion*, 69 (Although it was not officially noted until the *Inter Oecumenici* of 1964). According to Professor Susan Ridgley, Episcopal priests did not consistently follow this practice until the late 1970s to early 1980s.

church officially adopted these changes, and as congregations became more involved, the altar was often physically repositioned to help further unite the clergy and the celebrant. With the celebrant now facing the people, and with the altar slightly raised and moved forward, everyone under the church's roof could celebrate in union, thus becoming more fully connected with Christ and with one another. The same directive was true for Episcopalians. Although the Book of Common Prayer was not officially revised until 1979, Catholic and Episcopal scholars were shaping the liturgical movement decades before. For example, an earlier version of the Book of Common Prayer discusses the placement of the altar, "The celebrant may stand in front of the Holy Table (facing away from the congregation) or behind (facing toward the congregation); both positions are permissible, but the latter is preferable both in Church theology and in expression of the Communion service."³⁴ Conscientious architects took these changes into consideration as they designed new churches or remodeled existing sanctuaries to fit modern worship practices, as seen at Saint Peter's in San Pedro (fig. 4.6).

In 1956, Saint Peter's was featured in *Progressive Architecture* magazine alongside contemporary churches in Beverly Hills, Louisiana, Venezuela, and central Africa.³⁵ Designed by the architect Carleton Winslow, it was lauded for its use of modern materials such as laminated-wood arches, a steel belfry, and turquoise plastic window panels. The same year, *Craft Horizons* published a brief discussion about Roysher's work at Saint Peter's, focusing on its powerful use of symbolism in connection with the local community: "The congregation of St. Peter's, San Pedro, California, consisting principally of fisherman's families suggested sea motifs to metalsmith Hudson Roysher; pulpit derived from crow's nest, with cross-rudder symbol in iron;

³⁴ Hiram Rockwell Bennett, "An Approach to Church Building," *The Living Church* 136 (June 8, 1958): 17.

³⁵ "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 101–134 and 154–155.

anchors in Communion rail; fish on altar and on belfry (figs. 4.7–4.10).”³⁶ Indeed, the main body of the Christian church, or nave, is Latin for ship, according to Thomas Stafford’s book on symbolism in which he writes that “the church, symbolically speaking, was the ark or ship of the Lord—the ship in which Christians sailed the sea of life.”³⁷ Standing like a beacon atop a tall hill in San Pedro, Saint Peter’s is an excellent model of what modern church architecture was attempting to achieve. Its iconography is sympathetic to its surroundings; it used present-day building materials; and it employed contemporary California artists like Roysher and Stewart.³⁸

Photographs capturing Roysher’s creations in action appeared in Shepherd’s book *Before the Holy Table* (1956), which educated readers about the steps involved in the celebration of the Eucharist. Although some may have preferred that the priest’s actions be hidden, for this added to the mystery of the celebration, Shepherd believed that the visibility of the celebrant’s movements and gestures were instructive and engaging. When followed, his handbook’s diagrams and instructions were meant to create uniformity among churches with free-standing altars. Although this book does not identify the locations of any of the churches illustrated, several photographs demonstrating various stages of the Offertory and the Concertation were taken at Saint Peter’s, and they show the products of Roysher’s labors in use, serving their purpose as he had intended.³⁹

³⁶ Herbert Hannum, “Collaboration: Some Concrete Suggestions for Closing the Breach between Architect and Artist,” *Craft Horizons* XVI, no. 3 (May/June 1956): 25.

³⁷ Thomas Albert Stafford, *Christian Symbolism in the Evangelical Churches: With Definitions of Church Terms and Usages* (New York: Abingdon-Cokesbury Press, 1942), 110.

³⁸ During the 1980s, a mosaic by Dale Owen was also added to the sanctuary, to the right of the pulpit. In a letter to Roysher, Owen writes: “I am delighted Hud to have my glass designs in the same area as your work. Little did I think, years ago, that some day we would share the same space. Elaine [Dale’s wife] calls this the ‘Golden Ring’” (Letter to Roysher from Dale Owen, January 24, 1984, Box 1, St. Peter’s San Pedro Folder, Roysher Collection. This is indeed the same Dale Owen that was responsible for Roysher’s unfair departure from the Chouinard Art Institute some thirty years earlier).

³⁹ My discovery, as found in Shepherd’s book *Before the Holy Table* (1956).

During the Offertory, the bread and wine are offered to God. The priest begins by standing behind the altar to face the congregation. The altar for Saint Peter's, made from Alabama white cloud marble, was created with strong, clean lines. Roysher used this bright, white stone to draw attention to the altar, further emphasizing its importance as the table on which the sacrifice is carried out. Next, an acolyte, one of the priest's assistants, brings a box containing a square white cloth, used during the consecration, to the priest. At this point, the altar candlesticks, made of red leather and brass, are lit to symbolize Jesus as the light of the world; red represents the blood of Jesus while the gold tone of the brass signifies his holiness. Thereafter, an anthem or hymn is usually sung, further creating unity among the congregation. Roysher's choir screen, separating the organist from the altar, is comprised of square panels framing either a Jerusalem cross, a symbol of the church's missionary spirit, or a descending dove, a sign of the Holy Spirit.⁴⁰ After the singing has concluded, members of the congregation proceed toward the altar (fig. 4.11). They are preceded by the alms bearer who has gathered the collection plates, and the oblation bearers who carry the bread and the cruets (one containing wine, the other water).

With the assistance of the oblation bearers, the priest prepares the Host, placed on the paten, and the chalice, containing the mixture of water and wine. The paten is placed on top of the chalice, and the priest carries them to the altar. After a series of prayers, the consecration takes place in which the Host and the wine are changed into the body and blood of Jesus (fig. 4.12).⁴¹ Congregants then participate in the shared celebration of Communion where they may kneel before the altar rail. Roysher incorporated two alternating designs on the rail. The first comprises a

⁴⁰ *St. Peter's San Episcopal Church: Our 75th Anniversary* booklet, Box 2, Installations Folder, Roysher Collection.

⁴¹ Shepherd, *Before the Holy Table*, 54–57.

Christogram in the form of the Greek letters Chi and Rho while the second is that of an anchor symbolizing hope. Together, they represent faith in Jesus.⁴² Roysher also engraved an anchor on the cup of Saint Peter's chalice, while a band of stylized fish, mirroring the altar ornament, appears around the knop (fig. 4.13). The chalice, now seen up close by not only the clergy but also the parishioners, spiritually and aesthetically ties all the design elements together as congregants came forward to celebrate the Eucharist. And, as they were expected to receive the Eucharist weekly, the laity was now able to see the chalice and other liturgical objects made by Roysher, intimately and frequently. A highly polished object, the chalice gave the worshipper the opportunity to catch a glimpse of their own reflection in the its surface, thus seeing themselves as part of the ritual.

The chalice is one of the most important items used in the celebration of the Eucharist, and Roysher designed and executed at least twelve over the course of his career. They are not commonplace vessels; they contain consecrated wine understood as the blood of Jesus, either literally or symbolically depending on the denomination.⁴³ This is explained in the Bible verse in which at the Lord's Supper, Jesus first breaks the bread, saying: "This is My body, which is for you. Do this in remembrance of Me."⁴⁴ He later asks his disciples to take their wine and declares: "This cup is the new covenant in My blood. Do this, as often as you drink it, in remembrance of Me."⁴⁵ The latter part of this verse instructs its users to remember the sacrifices Jesus made on the

⁴² *St. Peter's San Episcopal Church: Our 75th Anniversary* booklet, Box 2, Installations Folder, Roysher Collection.

⁴³ Coming from the Anglican tradition, Episcopalians have kept a lot of Catholic terminology, but not necessarily all of the theology.

⁴⁴ 1 Corinthians, Chapter 11, Verse 25, http://biblehub.com/1_corinthians/11-25.htm. Roysher never specified which Bible translation he was using, so for the sake of clarity the New International Version is used throughout this dissertation.

⁴⁵ *Ibid.*

cross. Those participating in the part of the service in which the chalice is used are in a way responding to and directly connecting with Jesus's message.⁴⁶ Furthermore, for those using one of Roysher's silver chalices—with its reflective surfaces and animate qualities—when they are also considered as vessels that contained the blood of Jesus, they become powerful sacred objects.

As canonical and liturgical laws dictate, “The cup of the chalice should be of silver or gold.”⁴⁷ As mandated, Roysher's chalices are made from precious metal, a material “worthy of the worship of God.”⁴⁸ Silver is a substance that emerges from a crude, darkened ore—the process of which requires extraction and refinement (much like we might metaphorically associate individuals with being refined, or purified, through their belief in Jesus). With constant care through cleaning, polishing, and use, silver objects remain bright, often reflective. However, when not given the proper attention, they can tarnish or oxidize, becoming dark and dull. According to the art historian Herbert Kessler, returning the surface of a silver object to its original brilliance can be an indication of a miracle: “The act of renewing silver's luster . . . either through concerted restoration or contingent devotional touching, recapitulated Christ's coming into the world and leaving it, as Gregory the Great already noted in his interpretation of the desert Tabernacle: For the brightness of silver is preserved by its being used; when not used it is turned into blackness.”⁴⁹ To vanquish the darkness associated with lack of use, silver must be polished, thus revealing its inherent beauty. Indeed, church law requires all liturgical furnishings, especially those which have

⁴⁶ Code, “Saint Thomas and the Liturgy,” 43.

⁴⁷ Harold E. Collins, *The Church Edifice and Its Appointments* (Philadelphia: Dolphin Press, 1940), 192.

⁴⁸ Schloeder, 61.

⁴⁹ Herbert Kessler, “The Eloquence of Silver: More on the Allegorization of Matter,” in *L'allégorie dans l'art du Moyen Âge. Formes et fonctions. Héritages, créations, mutations*, ed. Christian Heck (Turnhout: Brepols, 2011), 59–60.

been consecrated, to be properly used and cared for; if an object is otherwise left in poor condition, it is subject to lose the blessing originally bestowed upon it.⁵⁰

Crafted around 1958 from multiple sheets of sterling silver, Roysher's chalice for All Saints Episcopal Church in Pasadena used traditional materials, techniques, and symbols to create a form that is yet modern, simple, and clean (figs. 4.14a and 4.14b). It is comprised of a slightly flared cup, and the conical stem, divided by a flattened spherical knob, joins the cup above with a circular base below. Despite its simplicity of design, the chalice's complex meaning emerges with the addition of Roysher's inscription and the iconographic details engraved around the knob. The rim of the cup bears the inscription noted above from 1st Corinthians, chapter 11, verse 25. Furthermore, around the knob of the All Saints chalice, Roysher inscribed six crosses as well as the symbols for six of Jesus's apostles. They are represented as follows: Saint Matthew with an axe; Saint Jude: a sailboat; Saint James the Younger: a windmill; Saint Thomas: a leather girdle; Saint Simon: a saw; and Saint Matthias (who replaced Judas upon his betrayal of Jesus): a battle axe and two stones. As supporters of Jesus, his disciples were martyred for defending his word; again, we are reminded of the sacrifices he made. Roysher's inclusion of the symbols for these apostles further communicated Jesus's word and heightens the chalice's spiritual meaning. For Reverend John Burt, who commissioned the chalice, it became more than an object of worship, it became a *means* of worship.⁵¹ Unlike Roysher's secular pieces, liturgical objects were used for a higher purpose—one that united the material and the spiritual. Such works took on new meanings as art in the service of religion in the renewed spirit of postwar America. A piece made from silver

⁵⁰ Schloeder, 61; Erwin L. Sadlowski, *Sacred Furnishings of Churches* (Washington, D.C.: Catholic University of America, 1951), 27–28 and 34–35.

⁵¹ This is a reinterpretation of Thomas Stafford's understanding of the altar in which he wrote: "Either an altar or a communion table is to be treated as a means of worship and *never as an object of worship*" (Stafford, *Christian Symbolism in the Evangelical Churches*, 115).

was especially powerful with its livable, breathable qualities that could spiritually connect its user to something more significant. Sacred objects are not static but active in their ritual use and ability to act as a gateway between the earthly and the heavenly.

A Rise in Church Attendance

*“Religious leaders worry that much new interest in Christianity is only a mundane ‘cult of reassurance’ which does not meet the major challenges to Christianity. But the doubts, and the willingness to ask searching questions, are in themselves a measure of Christianity’s vigor in the U.S. and its capacity for new growth.”*⁵²

—*Life, Special Issue: Christianity*

Churches like All Saints in Pasadena and Saint Peter’s in San Pedro were two of thousands of new religious structures being built around the country, especially in the expanding suburbs. In 1945 alone, twenty-six million dollars was spent on building new religious structures; this number jumped to over one billion in 1962.⁵³ Church attendance also skyrocketed following WWII. This coincided with the economic boom, an increase in birth rates and focus on family life, and the opportunity to explore different religious groups, what the author Robert Ellwood calls “a spiritual marketplace.”⁵⁴ Statistics indicate that in 1940, forty percent of Americans were members of religious organizations, and by 1950, the number was up to fifty-seven percent—a rise in over thirty million new church-goers in just ten years.⁵⁵ Accounts by United States military chaplains indicate that what had been happening during the war contributed to an increase in these numbers.

⁵² “An Unprecedented Wave of Religious Observance Sweeps Over the U.S.,” *Life* 39, no. 26–vol. 40, no. 1 (December 26, 1955): 47.

⁵³ Ronald B. Flowers, *Religion in Strange Times: The 1960s and 1970s* (Macon: Mercer University Press, 1984), 38.

⁵⁴ See Robert S. Ellwood, *The Fifties Spiritual Marketplace: American Religion in a Decade of Conflict* (New Brunswick, NJ: Rutgers University Press, 1997).

⁵⁵ Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America* (Oxford: Oxford University Press, 2013), 50.

In Christopher Cross' book, *Soldiers of God* (1945), he documents the stories of several of these chaplains. These narratives indicate that many soldier's attitudes toward religion changed during the war. Under harsh conditions and dire circumstances, they sought the help of God. At one point, the author asks Chaplain Joseph H. Hogan:

These men of this congregation—have they changed at all in their attitude toward religion? 'Yes,' says Chaplain Hogan. 'It is fear that has been an important contributing factor. Flattened in a foxhole under a heavy enemy barrage with death buzzing in every flying fragment, men are afraid. One becomes conscious of a helplessness and dependency and turns to the only one who can help—God.'⁵⁶

Many GIs turned to religion simply out of fear. "As one soldier put it to Chaplain Hogan: 'I was afraid. I just prayed. Nothing fancy mind you—just a direct wire: 'Help me, God!''"⁵⁷

Other accounts also support the prevalence of religion during the war. Chaplain Glyn Jones wrote about a day on the South Pacific island of Guadalcanal in which he read a passage from the Bible to a group of soldiers. He remembers looking at the men: "Grimy, sweating, unshaven, they were relaxing on the edges of their foxholes and in the hands of many of them were Testaments, rosaries, and prayer books."⁵⁸ At that moment, he noted that reading the Bible seemed "the most natural thing to do."⁵⁹ What these men experienced changed their view of spirituality. Religion became part of their existence; they relied on it. It was there for them in the darkest of hours, and it gave them strength. As a result of the guidance of military chaplains, many American soldiers became instilled with a new sense of spirituality and morality.

⁵⁶ Christopher Cross and William R. Arnold, *Soldiers of God* (New York: E. P. Dutton & Company, Inc., 1945), 74–76 quoted in Patrick Allitt, *Religion in America Since 1945: A History* (New York: Columbia University Press), 2003, 3.

⁵⁷ Ibid.

⁵⁸ Glyn Jones, "Combat Chaplain," *Army and Navy Chaplain* (June 1944): 28 quoted in Lyle W. Dorsett, *Serving God and Country: U.S. Military Chaplains in World War II* (New York: Berkley Caliber, 2012), 81.

⁵⁹ Ibid.

Friends and family also prayed for the safety of those abroad, which raised church attendance during the war and aided in its growth thereafter. Coinciding with this growth in church attendance, a number of returning soldiers, with a new outlook on life and the help of the GI Bill, undertook training to become ordained priests.⁶⁰ In turn, they became part of America's religious upsurge and began working in one of the newly-constructed churches. In general, there was a more male-dominated presence within the church, especially in terms of the laity. Women, who had consistently attended religious services for decades, were now being joined by an increasing number of men. This increase may have had some impact on the appearance of newly constructed or redesigned churches in the immediate postwar era. The historian Ann Braude acknowledged that nineteenth-century Catholics, for example, "had never stripped their churches of the rich sensual environment or intercessory figures whose absence constituted the 'masculine' style of reformed theology and worship,"⁶¹ but many of those living in the twentieth century had. Postwar modern religious architecture, both Catholic and Episcopal, left behind opulent feminine European style interiors and embraced sparsely decorated masculine American spaces.⁶² Such spaces may have been marketed to or may have catered to the men in both the clergy and the congregation.

Social factors also played into rising attendance statistics and the church-building boom. Following the war, the number of births skyrocketed; the population grew from 150 million in

⁶⁰ Price, *Temples for a Modern God*, 54.

⁶¹ Braude, "Women's History *Is* American Religious History," 105.

⁶² John Potvin, "From Bright Young Thing to Vile Body to Posthumous Reliquary: Stephen Tennant, Queer Excess and the Decadent Interior," in *The Routledge Companion to Design Studies*, ed. Penny Sparke and Fiona Fisher (New York and London: Routledge, 2016), 204 and K. Ehrnberger, M. Räsänen, and S. Ilstedt, "Visualising Gender Norms in Design: Meet the Mega Hurricane Mixer and the Drill Dolphia," *International Journal of Design* 6, no. 3 (2012): 87. The authors also note that "Design historian Penny Sparke (1995) describes in her book *As Long As It's Pink* how the design world, during modernism, began to develop a language and a philosophy based on the male culture . . ." (87).

1950 to 180 million a decade later.⁶³ Servicemen and their families began moving to the expanding suburbs where many new churches were built to accommodate them.⁶⁴ The increase in religious attendance is also tied to those who sought a communal environment.⁶⁵ Parents found churches to be places where their children could socialize and where they could all participate in various activities, tying in perfectly with the popular 1950s phrase: “The family that prays together stays together.”⁶⁶ And for those who moved to a suburb halfway across the country, leaving behind their families (and making new ones)—as did Hudson and Alli Roysner—finding new friends was especially important. Attending church was additionally seen as “positive” and “fashionable,” and it was a safe haven for those with unresolved feelings of insecurity relating to the Cold War and the nuclear-arms race.⁶⁷ Lastly, as the author Robert Ellwood notes: “Routine religion was envisioned as part of normalcy, and after the upheavals and terrors of war one wants nothing so much as normalcy, with all its familiar symbols.”⁶⁸ In a way, Roysner followed the same logic when designing any one of his creations: each was made with some combination of recognizable materials, forms, or signs, providing comfort in a time of change.

⁶³ Ellwood, *The Fifties Spiritual Marketplace*, 9.

⁶⁴ Allitt, *Religion in America Since 1945*, 12 and 33; Price, 4, 13, and 50–51; Etan Diamond, *Souls of the City: Religion and the Search for Community in Postwar America* (Bloomington: Indiana University Press, 2003), 5; Ellwood, *The Fifties Spiritual Marketplace*, 10; Buggeln, *The Suburban Church*, xxiii.

⁶⁵ “The Postwar Period Through the 1950s,” *Encyclopedia of American Social History*, ed. Mary Kupiec Cayton, et al., Charles Scribner’s Sons, 1993, U.S. History in Context, link.galegroup.com/apps/doc/BT2313026907/UHIC?u=oldt1017&xid=6851f7a0.

⁶⁶ *Ibid.*

⁶⁷ Price, 51, Diamond, 5 and Ellwood, *The Fifties Spiritual Marketplace*, 9. Media also brought religion into the home either through books, magazines, television shows, and radio series: “Polls said that 99 percent of Americans believed in God, best-seller lists were crowded with religion titles, a radio series like Edward R. Murrow’s *This I Believe* reached thirty-nine million people a week in the early Fifties and eventually became a newspaper column. Magazines joined in; in 1954 *Good Housekeeping* ran a sequence of articles called ‘I Remember a Church,’ and *Life* did a Christmas double issue in 1955 entirely on Christianity” (Ellwood, *The Fifties Spiritual Marketplace*, 9).

⁶⁸ Ellwood, *The Fifties Spiritual Marketplace*, 24.

Contemporary Church Architecture and Furnishings

*If Julius II had decided to decorate the Sistine Chapel ceiling in the style of Giotto, if Bernini had been told to design the great ciborium in Saint Peter's in the style of Michelangelo; if the Florentine churchmen of the late fifteenth century had asked Botticelli to base his altarpieces on those of Duccio—we should open our eyes in surprise at the absurd anachronisms that resulted from such blind devotion to the past.*⁶⁹

—Edward David Mills

Religious institutions like Saint Brigid Catholic Church in Los Angeles embraced the modern era in both its furnishings and the architecture, the concrete building of which was constructed in 1954 with an emphasis on strong horizontal and vertical lines (fig. 4.15). The architects, Alfred Chaix and Charles O'Grady of the firm Chaix & Johnson, instructed Roysner that they wanted a “very modern” design for the liturgical objects with “plain lines and [a] single rich spot.”⁷⁰ Roysner's candlesticks for Saint Brigid achieved their vision (fig. 4.16). Of conical form and made of African vermillion wood, the three polished brass rings, representing the Trinity, create a focal point without being overly ornamental. Clean lines, bold forms, and sparse decoration, as seen in connection with Roysner's work, are often generally associated with a masculine aesthetic, one that may have been marketed to the increasing number of men attending church in the 1950s.

When it came to church architecture and sacred objects, especially in the postwar era, there were constant debates surrounding their acceptable function and style. These debates raised numerous questions: What is the main purpose of a church? How does its architecture and art help carry out its function? What should a contemporary church look like? Should it be traditional or modern? And, although perhaps indirectly so, masculine or feminine? Contemporary literature was

⁶⁹ Eric Newton, “Modernism and Religious Art,” *Liturgical Arts* 18, no. 4 (August 1950): 89.

⁷⁰ Note from Chaix and Charles O'Grady, n.d., Box 1, St. Brigid's Folder, Roysner Collection.

flooded with these puzzling inquiries. Teams of experts, including those associated with the Interdenominational Bureau of Church Architecture, National Council of Churches, and the Church Architectural Guild of America, helped congregations choose architectural designs and furnishings.⁷¹ A slew of how-to books were also published, including Martin Anderson's *Planning and Financing the New Church* (1946); Peter Anson's *Churches, Their Plan and Furnishing* (1948); William Harrell's *Planning Better Church Buildings* (1947); John Scotford's *When You Build Your Church* (1955); and William Watkin's *Planning and Building the Modern Church* (1951).⁷² Now bursting with practical advice, when Christian leaders or church building committees gathered to discuss a new church plan, they generally made a choice between two styles in architecture and furnishings: revivalist (mainly Colonial, Gothic, or Spanish) for those parishes still drawing inspiration from the past or modern for those parishes whose attention had turned to the contemporary moment.⁷³ The churches who chose the modern aesthetic often sought objects designed and executed by Roysher to bring it into being.

⁷¹ Price, 12.

⁷² Allitt, 34.

⁷³ Buggeln, xiv; Allitt, 35 (Gothic Revival was chosen less often as it was usually quite costly). *Time* magazine also reported that "many 20th-century churchgoers found American Gothic phony, dark, and depressing" ("The New Churches," *Time* 66, no. 12 (September 19, 1955): 76). To read on the popularity of the Colonial Revival style see Dale Woolston Dowling, "For God, For Family, For Country: Colonial Revival Church Buildings in the Cold War Era," PhD diss., The George Washington University, 2004. Pie-Raymond Régamey, *Religious Art in the Twentieth Century* (New York: Herder and Herder, 1963), 223: "It is often maintained that people prefer to worship in a building that reminds them of the churches of old. And it is certainly true that the church is their house as well as God's and therefore must be built with their taste in mind. The reason people prefer churches in an earlier style, it has been suggested, is that they like to be taken out of their everyday atmosphere, and this is perfectly reasonable. If we accept this position, however, we are simply accepting the lamentable cleavage between the Church and the makers of art in our age. It is time we caught up with modern architecture and put it to the service of the Church, as was the case with architecture throughout our Christian past."

"The marked absence of decoration in American architecture at this moment is undoubtedly a reflection of the austerity imposed by the so-called 'international style.' Absence of decoration is also both an aftermath of the war, when economies were the order of the day, and a reaction to overindulgence in meaningless ornament" (Hannum, "Collaboration," 20).

Reverend Burt of All Saints in Pasadena reminded Roysher that “Several years ago we discussed together the hope that a really fine Font Cover might be done for All Saints to replace the hideous Victorian affair that we now store in the basement.”⁷⁴ His reference to the Victorian cover being unsightly and the contemporary design from Roysher as something he anticipated to be fine, points to his interest in modern design and the church’s place as a patron for a new type of living art.⁷⁵ Unfortunately, the proposal for All Saints Church was never carried out, but Roysher kept the drawing for the font cover, and it was used to create a new font for Saint Peter’s in San Pedro (figs. 4.17 and 4.18). Unlike the heavy base for All Saints, Roysher’s design for Saint Peter’s is clean, the vertical lines of the octagonal base visually bring focus to the font cover, which is crowned with a stylized Holy Ghost finial pointing downward to the holy water below.

On the other side of the spectrum, few churches with which Roysher was associated preferred a style that looked to the past. Of those that did, Reverend J. Herbert Smith of All Saints Church in Beverly Hills wrote in a letter to Roysher: “Sometime soon I would like to discuss with you the placement of an antique Venetian glass sanctuary lamp in the Memorial Chapel. I would think it would have to be done in silver and somewhat antique in its feeling.”⁷⁶ All Saints in Beverly Hills was one of Roysher’s earliest commissions. Each work he created complements the Spanish Revival aesthetic of the building with its white walls and clay-tiled roof, which honors California’s heritage and the state’s early colonization by Spanish explorers (fig. 4.19).⁷⁷ Smith’s

⁷⁴ Letter from John H. Burt to Roysher, February 19, 1966, Box 1, All Saints, Pasadena Folder, Roysher Collection.

⁷⁵ Maurice Lavanoux, “Religious Art in the United States,” 17.

⁷⁶ Letter from Rev. J. Herbert Smith to Roysher, November 7, 1958, Box 1, All Saints, Beverly Hills Folder, Roysher Collection.

⁷⁷ Kirse Granat May, *Golden State, Golden Youth: The California Image in Popular Culture, 1955–1966* (Chapel Hill: University of North Carolina Press, 2006), 9. Dowling, “For God, For Family, For Country,” 304:

request came several years after the initial sanctuary appointments were completed, but Royscher's design stylistically aligns with his other works for the church such as a pair of altar candlesticks (figs. 4.20 And 4.21). Standing nearly three feet tall and made from silver and African vermillion wood, they demonstrate Royscher's interest in historic styles and materials. They also resonate with symbolism. A contemporary newspaper article in *The Episcopal Review* explains that each component of the candlestick's construction is imbued with meaning:

The following symbols can be traced in the design: the four feet—the Evangelists; the base—the Dome of Heaven; the crown—the Crown of Heaven; the twelve crownpoints—the Twelve Apostles; the fleur-de-lis—a symbol associated with the Mother of Christ; the African vermillion wood—the color red for sacrifice; the drip, knob and base—the Trinity; the letter[s] on base and knob—from the Holy Communion and Proper Prefaces for All Saints' Day.⁷⁸

Unlike many of Royscher's other creations, his candlesticks for All Saints are densely ornamented and stray far from the clean lines and simple designs of his other works, such as those at Saint Brigid's. Royscher was not always instructed nor did he always have the freedom to create liturgical objects that embraced a more modern style, as is clear from Smith's request for something "antique in its feeling." The All Saints commission seems to meet the idea of a living art halfway by appointing a contemporary craftsman to create new liturgical objects for their Spanish Revival church.

Indeed, many church officials and architects preferred the nostalgia of a medieval church, or one that embraced some other historic style. These preferences have ties to nineteenth-century figures such as A. W. N. Pugin, John Ruskin, and William Morris, who all believed that medieval craftsmen brought a high level of integrity to their work. However, the theologian Charles Davis

"California congregations were less enamored with the colonial revival mode, although they did build in Spanish colonial revival. California churches by the mid-1950s eschewed traditional styling in a ratio of three to one."

⁷⁸ "Symbols on Candlesticks," *The Episcopal Review*, June 1952, n. pag.

was adamant: “To imitate past styles is to convey the impression that the Christian Church is an anachronistic survival, irrelevant to the modern world and its problems. If the material church represents us it must speak in our language.”⁷⁹ The author John Morse agreed, noting that “the great churches of history were themselves contemporary to the time in which they were built.”⁸⁰ This was to be the basis of thought regarding modern church architecture for years to come. A church must be part of the living tradition.⁸¹ It is perhaps this reason why many church architects and committees chose modern design plans in which the structures were minimal and lacked over-ornamentation. Yet because of religion’s long history, architects and designers still looked to past traditions for relevant decoration and symbolism, but when used in contemporary art and architecture, it was fresh and forward-looking.⁸²

The Anglican priest Peter Hammond further feared that “If we do not build churches in keeping with the spirit of the age, we shall be admitting that religion no longer possesses the same vitality as our secular buildings.”⁸³ Church architecture needed to keep up with secular architecture to stay relevant, yet it was in no way to be confused with secular architecture in appearance. Such sacred structures were to be immediately recognized as churches: “The House of God must be

⁷⁹ Charles Davis, “Church Architecture and the Liturgy” in *Towards a Church Architecture*, ed. Peter Hammond, 107–127 (London: Architectural Press, 1962), 115.

⁸⁰ John E. Morse, *To Build a Church* (New York: Holt, Rinehart and Winston, 1969), 24.

⁸¹ Although this dissertation focuses on the objects Roysher designed for Catholic and Episcopal churches and the post-WWII increase and progression of religious architecture, it is worth mentioning that attempts to modernize, and standardize, church architecture were eagerly taken up by evangelical Protestant organizations in the interwar years by creating efficient stock building plans (see Brian Christopher Zugay, “Towards a ‘New Era’ in Church Building: Architectural Reform in American Protestantism in the Nineteenth- and Early-Twentieth Centuries,” PhD Diss., Brown University, 2004).

⁸² Buggeln, xxiv.

⁸³ Peter Hammond, *Liturgy and Architecture* (London: Barrie and Rockliff, 1960), 6 quoted from Edward Mills, *The Modern Church* (New York: Frederick A. Praeger, 1959), 134.

distinctive; it must be at once recognizable as a church. The exterior design must indicate, even to the most casual observer, that this is not an auditorium, a theater, a post office or a library, but a church.”⁸⁴ To contemporary theologians, such structures neither exhibit the sacred identity of a church nor function as a church.

Function, above all else, was key to Peter Hammond and Charles Davis. They argued that people gather together to celebrate the Eucharist, and as long as the structure that houses the assembly does it in such a way that the liturgy can be carried out successfully, then the building has achieved its purpose; a church’s style is not what gives people a religious experience.⁸⁵ Hammond proclaimed that: “Architecture, it is thought, is at best a sort of decorative backdrop to human activities: something which, while it may provide a more or less convenient or appropriate setting for the performance of various ‘rituals,’ is incapable of exercising any decisive influence on the character and development of the activities in question.”⁸⁶

But, while some took a more theological approach to the church, others approached it aesthetically and found spiritual beauty in modern structures. One might argue that modern churches and their inherent beauty did matter and even created mystical experiences. The interior of Saint Paul’s Episcopal Church in Ventura, with its A-frame structure, clean lines, simple color palette, and large altar cross, call attention to the front of the sanctuary (fig. 4.22). The “simpler, less ornamental design” of modern churches led to a focus on a substance’s true essence: “It is the

⁸⁴ Martin Anderson, *Planning and Financing the New Church* (Minneapolis: Augsburg Publishing House, 1946), 21 quoted in Allitt, 35. Similarly, Elbert Conover states: “Too often men have come to look upon the house of God as just another civic structure that might in design and expression be little different from the town hall, theater, library, schoolhouse, or bank” (quoted in Dowling, “For God, For Family, For Country,” 66).

⁸⁵ Peter Hammond, “A Radical Approach to Church Architecture” in *Towards a Church Architecture*, ed. Peter Hammond (London: Architectural Press, 1962), 36; Davis, “Church Architecture and the Liturgy,” 116.

⁸⁶ Hammond, “A Radical Approach to Church Architecture,” 31.

awareness of the special beauty of materials that has led to a renewal of fine craftsmanship,” leading individuals to appreciate the richness and purity of wood, stone, metal, and glass.⁸⁷ Sister Madeleva, president of Saint Mary’s College in Notre Dame, Indiana, explained: ““Beauty is one of the three attributes under which we can know and see God most clearly. We think of God in terms of Truth, Goodness and Beauty. Beauty is God’s visibility. We can “see” it in a way we cannot see Truth and Goodness. That is why beauty is so important.””⁸⁸ In the postwar era, the lack of excessive ornament and the pared down symbolism at Saint Paul’s allowed for fewer distractions, and the attention on the altar brought a fresh approach to spirituality. As Katharine McClinton writes: “We see the spirit of the time echoed in these contemporary churches, the desire for light and open space, for simplicity and order, and for the warmth and intimacy of community worship and shelter. Spiritual concentration is achieved through severely ascetic forms.”⁸⁹

Modern churches and furnishings were also constructed from the latest materials such as reinforced concrete, plate glass, laminated wood, and steel. These contemporary structures and objects embraced new forms and materials while being respectful of centuries of religious practice.⁹⁰ A pair of Roysher’s candlesticks for Our Lady of the Assumption Church in Ventura, for example, was made of stainless-steel tubing (fig. 4.23). A material used widely in industrial manufacture, here it is paired, in polished brass, with the conventional symbols of Joseph: a

⁸⁷ H. M. A. “An Exhibition—Liturgical and Religious Art,” Denver Art Museum, 1955, exh. cat., n. pag.

⁸⁸ Sister Madeleva quoted in Edward Fischer, “American Art Center,” *The Critic* XVI, no. 6 (March 1958): 14.

⁸⁹ Katharine Morrison McClinton, *Christian Church Art Through the Ages* (New York: Macmillan, 1962), 127. This sentiment is echoed in Jeanne Halgren Kilde, *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship* (New York: Oxford University Press, 2008), 185.

⁹⁰ Buggeln, xxiii; Allitt, 36–37.

hatchet, plane, and square—uniting, in a sense, modernism, tradition, and masculinity.⁹¹ Roysher bought the steel from Tube Sales, a supplier of industrial metal; the material's connection with industry and to the devices associated with Joseph, a carpenter, project a sense of manliness.⁹²

In 1967, Roysher made a pectoral cross for Bishop John Burt in which Burt specifically noted its masculinity:

As you may have heard, the cross which Hudson Roysher fashioned arrived just one half hour before the Consecration Service began. And it is a thing of magnificence. Indeed, I was a bit breathless when the box was opened and those gathered round could see what an unusual, *masculine* and exciting symbol it is. Eric, one of the two bishops who presented me, hung it around my neck at the time of investiture, so I felt especially close to all of the clergy in Los Angeles at that moment.⁹³

The cross's masculine design elements emerge through the use of clean lines and symbols that suggest courage, such as the eagle; additionally, it is large and substantial, indicating its power as an object, one that gave strength, spiritually, to Burt (fig. 4.24). Burt was elected the eighth Episcopal Bishop of Ohio in 1967 after working for ten years at All Saints Church in Pasadena. To celebrate this honor, the Los Angeles clergy commissioned Roysher to make Burt a pectoral cross.⁹⁴ The close personal relationship between Roysher and Burt and their passion for history, art, world religions, and symbolism emerges through an examination of the cross's ornament.⁹⁵

⁹¹ Letter from Roysher to Reverend Daniel Hurley, January 21, 1954, Box 1, Our Lady of the Assumption Folder, Roysher Collection.

⁹² Notation regarding the supplier on loose notecard, Box 1, Our Lady of the Assumption Folder, Roysher Collection.

⁹³ Letter from Rev. R. Parker Jones to Roysher, February 28, 1967 (quoting a letter from Burt to Parker, February 13, 1967), Box 1, John Burt Folder, Roysher Collection. My emphasis.

⁹⁴ Worn only by bishops, such large crosses are suspended from a chain and placed around the neck so to be close to the wearer's heart.

⁹⁵ Thank you to Emily Betinis, Burt's daughter, for her assessment of the cross and of Roysher and Burt's relationship.

Made of sterling silver, the cross depicts an eagle on a red enamel ground. Working drawings and notes indicate that Roysher initially proposed to use of the Agnus Dei (or Lamb of God) symbol for the center of cross, which represented the removal of sins and the offering of peace (fig. 4.25). Burt suggested the use of the eagle as it was a sign of strength and beauty in the natural world (fig. 4.26). According to family correspondence, he “marveled at the frequent sightings of the magnificent Bald Eagle soaring over Lake Superior near his family home.”⁹⁶ Its use is also fitting given the eagle’s symbolism of spreading the gospel over the world and for its indication as a sign of freedom in the United States, thus exuding an American and Christian identity.

To join the chain and the cross, Roysher proposed an element in the form of a Bishop’s miter. Burt, however, rejected “symbols of power and dominance” and worked with Roysher to replace them.⁹⁷ Throughout Burt’s career as bishop, he did not believe in wearing the traditional miter, as he thought it would be too much like a crown and would separate him symbolically from the people of the church he represented.⁹⁸ On the back of the cross, Roysher engraved a Christogram combined with the first and last letters of the Greek alphabet—the alpha and omega, the beginning and the end (fig. 4.27). Only seen by Burt, it symbolically placed Jesus close to his heart.

The cross hangs from a series of links engraved with symbols—each element imbued with meaning (fig. 4.28). On the right side of the chain, Roysher engraved the first seven links with symbols of the “Seven Champions of the Church.” These figures are identified as the patron saints of Italy, France, Spain, Wales, England, Scotland, and Ireland and were brought together by

⁹⁶ Betinis correspondence, January 2018.

⁹⁷ *Ibid.*

⁹⁸ *Ibid.*

Richard Johnson in his sixteenth century book, *The Seven Champions of Christendom*, in which the saints travel across Europe, Africa, and Asia to fight Jesus' enemies. They are associated with the respective symbols:

Tau Cross and Bell—St. Anthony (Italy)
 Tree—St. Denis (France)
 Scallop Shell—St. James (Spain)
 Harp—St. David (Wales)
 St. George's Cross—St. George (England)
 St. Andrew's Cross—St. Andrew (Scotland)
 [St. Patrick—Shamrock (Ireland)]⁹⁹

On the left side of the chain, Roysher engraved "The Crucifixion of Christ from the Betrayal to the Descent," as represented by the following:

Purse and Coins—The Betrayal
 Swords and the Severed Ear of Malchus—The Arrest
 Pillar and Scourges—The Trial, Condemnation, and Scourging
 Ewer and Basin—Perfidy of Pilate
 Ladder and Sponge—The Crucifixion
 Seamless Coat—The Mockery
 Cross and Winding Sheet—The Descent¹⁰⁰

For Burt, this was a constant reminder of what Jesus endured.¹⁰¹

While contemporary designs such as Burt's pectoral cross connected the user and the church to the present, thus creating a living art, modern design could also be seen as too modern or expressive in some circles. This was a position addressed by Pope Pius XII in 1947 in his encyclical, *Mediator Dei*:

Recent works of art which lend themselves to the materials of modern composition should not be universally despised and rejected through prejudice. Modern art should be given free scope in due and reverent service of the Church and the sacred rites, provided that they preserve a correct balance between styles tending neither

⁹⁹ Symbolism on Proposed Pectoral Cross, Box 1, John Burt Folder, Roysher Collection.

¹⁰⁰ Ibid.

¹⁰¹ Although this was one of Roysher's last commissions, it was one of his most meaningful; he was pleased with it as a work of art and as a tribute to a close friend (Conversation with Martin Roysher, January 2019).

to extreme realism nor to excessive ‘symbolism,’ and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist. Thus modern art will be able to join its voice to that wonderful choir of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries.¹⁰²

One of the most sculptural works in Roysher’s oeuvre, his crucified figure of Jesus falls between realism and abstraction—a balance that was fitting for Catholic church officials (figs. 4.29a and 4.29b). This carved brass processional cross, which Roysher created for Saint Catherine’s Academy in Anaheim in 1963, was modern in the best sense.

Yet, what happened when a work was too modern? In the Pope’s encyclical, he continued to write:

Nevertheless, in keeping with the duty of Our office, We cannot help deploring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which, at times, openly shock Christian taste, modesty, and devotion, and shamefully offend the true religious sense. These must be entirely excluded and banished from our churches, like anything else that is not in keeping with the sanctity of the place.¹⁰³

Germaine Richier’s bronze *Crucifix* is an example of such a work that supposedly shocked Christian taste and was removed from the sanctuary of Notre-Dame-de-Toute-Grâce in the Plateau d’Assy region of France in 1951 (fig. 4.30).¹⁰⁴ Many Catholic officials found this abstract sculpture to be scandalous, sacrilegious, and inhumane, and they voiced their opinions in various outlets such as a pamphlet which exclaimed: *One Doesn’t Mock God!* (fig. 4.31). Father Charles Dumont organized the attack, collecting letters that objected the *Crucifix*. Coupled with considerable sway

¹⁰² Pope Pius XII, *Mediator Dei* (On the Sacred Liturgy), November 20, 1947, http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html

¹⁰³ Ibid.

¹⁰⁴ This church will be discussed again later in this chapter.

from the Vatican, these letters forced the Bishop of Annecy to remove the sculpture.¹⁰⁵ Parishioners, however, pleaded for the return of Richier's *Crucifix*, declaring that they had connected with the suffering figure of Jesus.¹⁰⁶ One of the congregants, an invalid, related with the "suffering and pitiful Crucified" of Richier as "our Christ . . . like one of us."¹⁰⁷ A plaque near the altar even referenced the biblical connection to Isaiah 53:2 which references Jesus's distorted body: "He grew up before him like a tender shoot, and like a root out of dry ground. He had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him."¹⁰⁸ Richier's overtly modern representation of Jesus's twisted, formless body was finally returned in 1971. Although it took twenty years for the bronze to be reinstalled, the congregants had immediately bonded with Richier's work. According to the English architect Edward David Mills, "If religious art fails to arouse any emotion or is out of harmony with the principle of Christianity it has no value."¹⁰⁹ Based on this idea, Richier's *Crucifix* was the epitome of religious art. Even though Church officials believed it was "a distortion and perversion of true art," her sculpture was an embodiment of the living arts and brought the churchgoer into the present.¹¹⁰ Sacred art thus has the power to transform the spiritual into material form. Richier, along with Roysheer and

¹⁰⁵ William Rubin, *Modern Sacred Art and the Church of Assy* (New York and London: Columbia University Press, 1961), 51.

¹⁰⁶ *Ibid.*, 52.

¹⁰⁷ *Ibid.* quoted from Walter Bernardi, "Der Streit um Assy," *Rheinischer Merkur*, May 3, 1951.

¹⁰⁸ Jonathan Koestlé-Cate, *Art and the Church: A Fractious Embrace | Ecclesiastical Encounters with Contemporary Art* (New York: Routledge, 2016), 76; Isaiah 53:2, <https://biblehub.com/isaiah/53-2.htm>

¹⁰⁹ Mills, *The Modern Church*, 112.

¹¹⁰ Pope Pius XII, *Mediator Dei* (On the Sacred Liturgy), November 20, 1947, http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.htm

numerous others, served as intermediaries between man and God, making creations that allowed users to connect with something divine.

According to McClinton, the first thing a mid-century American artist had to consider when making a liturgical object were the parameters governed by the Church.¹¹¹ These rules are conceived in numerous books on updated canonical and liturgical laws including: Harold Collins' *The Church Edifice and Its Appointments* (1940); Eric Delderfield's *A Guide to Church Furniture* (1967); Giacomo Lercaro's *A Small Liturgical Dictionary* (1959); and Erwin Sadlowski's *Sacred Furnishings of Churches* (1951). When submitting proposals or beginning a commission, it was the responsibility of the artist, or architect, and the church to ensure that the laws were carried out.

Based on Roysher's records, direct communication with church administrators was common, and the details regarding dimensions, materials, and placement of objects were often discussed. Correspondence between Roysher and Sister Mary Verona of Saint Catherine's Academy in Anaheim regarding a sanctuary lamp documents the apparent freedom but also strict regimentation to be followed by craftsmen. Roysher wrote:

The following is a pertinent paragraph from Anson about your sanctuary lamp: Nothing is said about size or shape. They can be made of any suitable material. They may be suspended on chains or pulleys, for convenience in lighting and cleaning, or placed in brackets on the side walls of the sanctuary, so long as they are in front of the altar and within the sanctuary itself. Lamps may not be placed on the mensa, or directly above the altar. For obvious reasons lamps should not hang over the footpace or altar steps, and wherever they hang, should be at least 7 ft. above the floor.

I think you would like Anson as every statement is well substantiated with complete footnotes on church authority.¹¹²

¹¹¹ Katharine Morrison McClinton, "Art in the Changing Church," *The Living Church* (January 12, 1958): 13.

¹¹² Letter from Roysher to Sister Mary Verona, February 25, 1957, Box 1, St. Catherine's, Anaheim Folder, Roysher Collection.

And again, in a postscript:

Remembering our discussion about the size of the crucifix, I again checked Anson.

This is what he says:

The altar crucifix should be large enough to be seen easily by the congregation as well as by the celebrant. A small crucifix above a tabernacle is not sufficient. The CAEREMONIALE EPISCOPORUM lays down that the base of the crucifix should be of the same design and height as that of the largest candlestick, and that the figure of the Crucified must exceed the height of the candlesticks, a detail not always observed in practice.¹¹³

The only figure permitted on or above the altar is a representation of the body of Jesus; this is done to recognize his place as the focal point of the liturgy.¹¹⁴

In a new church, the architect, too, might be involved in the design process. For example, a letter from the architect Harold E. Burket to Roysher discusses the specifics of a tabernacle for Our Lady of the Assumption Church in Ventura:

I have been going over “Church Edifice and Its Appointments” by Collins. In this book, which I believe to be most factual, a distance of 20 to 22” from the front of the altar to the front of the tabernacle is recommended. Since our altar is 36” in depth (a dimension which cannot be changed) it would seem that the depth of the tabernacle should be decreased . . .¹¹⁵

Roysher’s tabernacle for Our Lady of the Assumption Church measures fifteen inches in depth, and therefore fits the prescribed dimensions laid forth by Burket’s reading of Collins (fig. 4.32). Yet, it also does something equally important—it embodies Roysher’s individual style. His design comprises clean lines and typography, and the symbolism is direct: the undulating line represents water while the two fish and five loaves denote the miracle in which Jesus fed a crowd of

¹¹³ Ibid.

¹¹⁴ Régamey, *Religious Art in the Twentieth Century*, 116.

¹¹⁵ Letter from Harold E. Burket to Roysher, June 12, 1953, Box 1, Our Lady of the Assumption, Ventura Folder, Roysher Collection.

thousands. In general, style is rarely dictated in any of the books noted above. The style of a chalice, according to Collins for example, “is not precisely determined. Any design or ornamentation may be used, provided that it be sacred in character [implying the use of historic forms and symbols] and in accordance with ecclesiastical tradition.”¹¹⁶ As such, understanding the Church’s parameters provides a new perspective on the creation of liturgical art and the amount of freedom a craftsman had when designing and executing sacred objects.

Roysher knew the limitations of self-expression in art. Based on his interest in history, tradition, and precision, he had no issues adhering to the Church’s rules and focusing on an object’s function, dimensions, and quality, first and foremost. He was careful about the parameters and wanted other craftsmen to know that the clergy “are not about to turn the edifice into a gallery for the sole display of the artist’s entirely individual and personal reactions, untrammelled by specific assignments or limitations.”¹¹⁷ Liturgical art is meant to function as a component of the liturgy, not to bring attention to the designer and/or craftsman. According to George Hedley, “What must be remembered always is that beauty, forethought, and order in service are not ends in themselves, but instruments toward our realization of God’s presence among us, and in us.”¹¹⁸ If Roysher’s creations were functional, imparted a sense of spiritual beauty, and enabled the user to connect with God, they achieved their purpose.

¹¹⁶ Collins, *The Church Edifice and Its Appointments*, 192.

¹¹⁷ Hudson Roysher, “The Ecclesiastic Metalsmith,” *Creative Crafts* (April/May 1960): 15 and Janet Koplos and Bruce Metcalf, “Hudson Roysher” [Supplementary Reading], *Makers: A History of American Studio Craft* (Chapel Hill: University of North Carolina Press, 2010), n. pag.

¹¹⁸ George Hedley, *Christian Worship: Some Meanings and Means* (New York: The Macmillan Company, 1953), 234.

Mass-production vs. Hand-Craftsmanship

*“In the objects soon to be mass-produced for the century’s swelling masses, it all collapses into falsity and superficial sensuousness; the triumphal progress of trash begins.”*¹¹⁹
 —Anton Henze

Following World War II, many publications appeared that deplored the use of mass-produced church art. In Martin Anderson’s 1946 advice book, *Planning and Financing the New Church*, he declared that “Everything that is cheap, gaudy, or tawdry should be rejected. Fussy ornamentation should be ruled out. The church should not be ‘cozy’ or ‘pretty,’ but pleasing and inviting and withal be characterized by a noble dignity.”¹²⁰ The juxtaposition between the words “cozy” and “pretty,” i.e. feminine, and “noble dignity,” seemingly masculine, is also telling of a postwar modern ecclesiastical style that may have catered to male patrons. Equally concerned about inexpensive readymade objects, Roysner believed that contemporary religious institutions should prefer quality over standardization. He reasoned that churches were not made in factories; therefore, sacred furnishings should not be mass-produced either.¹²¹ They should be unique works of art that mirrored the individual experience of worship. John Scotford, a consultant on modern church construction, specifically advised his clients to never purchase an altar from a catalogue: “Each church should have a table which is indubitably its own, either designed by the architect for the spot where it is to stand or the work of some craftsman who has created it as a labor of love.”¹²²

¹¹⁹ Henze, “The Potentialities of Modern Church Art and Its Position in History,” 15.

¹²⁰ Anderson, *Planning and Financing the New Church*, 23.

¹²¹ Roysner, “The Ecclesiastic Metalsmith,” 15. However, there were architects and designers that were experimenting with prefabricated materials and church construction. The Church of the Good Shepherd in Kansas City, Missouri, for example, was built in seven days (see “Missouri: In Seven Days,” *The Living Church* 121 (December 31, 1950): 12).

¹²² John R. Scotford, *When You Build Your Church, When You Build Your Church* (Great Neck, NY: Doniger & Raughley, Inc., 1955), 52.

Church officials had relied on mail-order catalogues for too long; a more active dialogue between the church and the art world was indeed necessary for changes to take place.¹²³ As early as 1947, Maurice Lavanoux, editor of the Catholic journal *Liturgical Arts*, acknowledged that there were church members who were interested in commissioning or purchasing handcrafted sacred art, but the majority still tended to resort to mail-order catalogues, thus purchasing either poorly-made, outdated furnishings or those that were made without regard to the object's sacred significance.¹²⁴ For example, in the Episcopal journal *The Living Church*, options ranged from inexpensive sanctuary lights to costly baptismal bowls made by Gorham, a historic silver firm located in Providence, Rhode Island (figs. 4.33 and 4.34). Although Gorham's bowls were made from high-quality materials, they were not based on original designs or traditional Christian forms. Indeed, the shape of Gorham's vessel is merely a replica of Paul Revere's well-known *Sons of Liberty Bowl* (1768), the form of which has been reproduced by silver factories by the thousands for both sacred and secular purposes (fig. 4.35). Here, only the addition of the monogram IHS, a symbol for Jesus, sets it apart from the revered eighteenth-century commemorative bowl and a modern reproduction filled with something as quotidian as fruit or potpourri (fig. 4.36). Perhaps this bowl was effort to show liturgically that Christians were embracing a pro-American moment, one with a historical connection to the past but that was used in a contemporary religious context.

Many figures suggest that the lowering of aesthetic standards began in the nineteenth century, due to the mass-production of (religious) items after the Industrial Revolution and the

¹²³ McClinton, *Christian Church Art Through the Ages*, 143: "One basic reason for this is that artistic instruction has no place in the curriculum of the theological seminarian, yet many of these men will later have to direct the building of new churches or repair and redecorate old ones."

¹²⁴ Maurice Lavanoux, "Religious Art, An Opportunity," *Craft Horizons* 8, no. 18 (August 1947): 56.

Church's lack of patronage.¹²⁵ According to Wladimir d'Ormesson, the French ambassador to the Vatican, "the nineteenth century can be called a secular century. It was a century which refused to heed the voice of the Church. Talented artists, left adrift and without commissions in the realm of sacred art, became more and more disinterested of religious subject matter and so sacred art was abandoned to the manufacturer—one would hesitate to call them artists—of mediocrity."¹²⁶ As a result, more and more artists turned toward secular art commissions, and the quality of sacred art declined as church officials turned to mail-order catalogues to furnish the sanctuary.

To stress the point that assembly-line products were not fitting for churches and lacked the integrity and honesty of handmade goods, Pope Pius XII made an official address in 1947:

The Church wishes that some limit may be placed to the constant attrition modern man has to suffer through the emergence and overpowering dominance of the machine and the ever-increasing growth of large industry. Among craftsmen, until now at least, personal work has kept its full value. The craftsman transforms his raw material and carries through the whole of the work; and the work thus produced is intimately bound up with his own technical and artistic ability; it bears the stamp of his good taste and the marks of the finesse and dexterity of his hands. From this point of view it is far superior to the impersonal and standardized products of the assembly line.¹²⁷

Following the Pope's decree, Lavanoux made a particularly strong case for the purchase and use of handcrafted sacred art in nearly every issue of *Liturgical Arts* magazine, which led others to follow suit. Indeed, the whole point of the Liturgical Arts Society, which produced the above publication, was to encourage collaboration between the church and artists. During a 1949 panel discussion at the National Catholic Building Convention, J. Sanford Shanley acknowledged the importance of church furnishings in that "they must be designed to fit the sacred usages to which

¹²⁵ Wladimir d'Ormesson, "The Contemporaneity of Sacred Art," *Liturgical Arts* 25, no. 1 (November 1956): 9; McClinton, "Art in the Changing Church," 13; and Lavanoux, "Religious Art in the United States," 7.

¹²⁶ D'Ormesson, "The Contemporaneity of Sacred Art," 9.

¹²⁷ Sharon S. Darling, *Chicago Metalsmiths* (Chicago: Chicago Historical Society, 1977), 114.

they will be put, and they cannot be made on an assembly line and sold on a mass production basis. Such work must be the work of artists.”¹²⁸

In order for the church to remedy the decline of hand-craftsmanship of the past several decades, Lavanoux devised a detailed plan to slowly replace factory work with artist-made objects:

My plan was to suggest a fifteen year improvement programme during which time all firms would have a chance to unload shelves and stockrooms of the material of mediocre quality and dubious design and, each year, replenish their stock from models designed and executed under the direction of individual artists...It was my hope that a fifteen year change-over would enable these firms to adjust their methods to the new idea and finally lead to a more satisfactory state of affairs. And the success of the plan was predicated on acceptance by *all* members of the goods national organization.¹²⁹

This was a bold plan, and Lavanoux later comments on his own gullibility, adding that “The experience of past years has now left me with a wonder that I could ever have been so naive as to believe that such a proposal would be considered.”¹³⁰ Despite his grand vision, sacred art continued to be mass-produced, but the creation of handcrafted works for the church was also on the rise. Lavanoux hoped to create a “*living* tradition of art,” something that would be worthy of use in the

¹²⁸ “A Panel Discussion at the National Catholic Building Convention.” *Liturgical Arts* 17, no. 2 (February 1949): 31.

¹²⁹ Maurice Lavanoux, “Gather Them All Together,” *Liturgical Arts* 22, no. 3 (May 1954): 74.

¹³⁰ *Ibid.* His plan to end or at least slow the reproduction of statues warrants further note: “Since reproductions of such statues seem to be a necessity, I would further have suggested that such reproductions be made on a limited basis—the number of copies made to be determined by the possible sales price, and this by computing the initial fee for the artist, the cost of reproduction, storage, handling, advertising, and a fair profit, and whatever incidentals I might have forgotten. It should not be too hard to settle on the number of reproductions necessary to cover all these elements of production and sale, and once this number of reproductions had been made, the mould would be destroyed and another commission given the artist. Whether this plan would make it possible to sell statues at prices comparable to those now prevailing was another matter, but I was confident at the time—and I am still confident—that an increased price would be acceptable to the average pastor, provided the product was really worth it and was obviously superior to what is now being offered throughout this land...This plan as I conceived it was to operate also for many of the other items sold by the church goods people and, perhaps, many other items might be discarded altogether” (74). Roysher would have applauded Lavanoux’s plan to eliminate, at least to some degree, mass-produced goods that were being used in the act of worship.

contemporary church and in the sacred act of the liturgy.¹³¹ He believed man's task was to "seek the link with authentic tradition" and that meant "seeking a living art."¹³² Roysher fully supported his plea for a living art in a 1960 article published in *Creative Crafts*: "Catalog and 'over-the-counter' church furnishings have debased our churches and will continue to do so unless competent craftsman rise to the challenge and once more take their traditional place in design, building, and furnishing churches."¹³³ Without the human touch of the artist, which recalls Ruskin's idea, as discussed in chapter three, that taking the individual out of an object was dehumanizing, sacred art lacks the soul of the artist who has labored over the object and added personal details that fit the history and character of the particular church. For Roysher, sacred work made him feel that he was doing something for the greater good of humanity: "The pieces that I make are used every day, they are taken care of, and exposed to a great many people. That, in itself, is a great satisfaction."¹³⁴ It not only gave Roysher a purpose, but he also was allowing people to find a more personal connection to Jesus through his creations. By doing so, this perhaps gave individuals a feeling of place and importance in the rapidly changing years after WWII. By the time of the second session of the Vatican Council in 1963, it was determined that poorly-made objects should no longer be allowed for sacred use: "Bishops should carefully and insistently remove from churches and other holy places the works, produced by some artists, which do not accord with faith, morals and Christian piety, and which offend true religious sense either by depraved forms or by lack of artistic

¹³¹ Lavanoux, "Religious Art in the United States," 8.

¹³² Ibid.

¹³³ Roysher, "The Ecclesiastic Metalsmith," 15.

¹³⁴ Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 65.

worth, mediocrity and pretense.”¹³⁵ Conversations about mass-production had been happening for years, but the physical removal of objects speaks to the seriousness of how important carefully-designed and executed objects were, especially when used in the liturgy.

Despite this powerful vision of the triumph of high-quality, handcrafted objects, there were always financial aspects to consider. Practically speaking, many churches simply could not afford to buy handmade objects. While some church officials continued to buy from catalogues, some found a middle ground by commissioning affordable objects from craftsmen like Roysher. He fabricated pieces from cheaper materials and used less elaborate techniques to bring his work within the budgets of less well-endowed churches. Brass and bronze were less expensive than silver, as were wooden shafts compared to metal shafts for candlesticks and processional crosses. He also substituted spinning for hand-raising in fabricating multiple components like candlestick cups, which enabled him to concentrate his creativity and skills on more innovative design and decorative elements.¹³⁶

Occasionally Roysher took his variations to an extreme to avoid depriving a poorer client of his work. For example, he created a tabernacle for Saint James’ Church in Newport Beach that was made of plywood covered in blue leather and with decorative brass door panels displaying peacocks on which he concentrated his metalsmithing and carving skills. Its base cost was only \$300, quite low considering other tabernacles made by Roysher costed over \$1,000 (fig. 4.37a and 4.37b).¹³⁷ After taxes, for instance, a tabernacle made for Saint Catherine’s Academy, constructed

¹³⁵ “Of Sacred Music, Art and Furnishings being chapters VI and VII (articles 112 to 130) of the Constitution on the Sacred Liturgy promulgated December 4, 1963, at the closing of the second session of Vatican Council II,” *Liturgical Arts* 32, no. 2 (February 1964): 41.

¹³⁶ Conversation with Martin Roysher, January 2019.

¹³⁷ Letter from Roysher to Reverend John H. Parke, June 20, 1960, Box 1, St. James, Newport Beach Folder, Roysher Collection.

from brass, black granite, steel, and leather-covered wood cost \$1,456 while a gold-plated brass, leather, and silk tabernacle made for Our Lady of the Assumption in Ventura was \$1,030.¹³⁸ Rather than dismissing a church because of budgetary concerns, and forcing them to resort to mass-produced objects, Roysher found solutions by creating designs that were financially, but still aesthetically, fitting for the institution. Creating the tabernacle for Saint James' demonstrates that Roysher not only sought to democratize his designs, but he also fought to keep off-the-shelf religious items out of the church. Sacred objects should not be made arbitrarily in a factory but mindfully by the hand of a craftsman.

The Faith of the Artist

*“ . . . the artist who does not profess the truths of the faith or who strays far from God in his attitude or conduct should never turn his hand to religious art.”*¹³⁹

—Pius XII

Running parallel to the discussion of the importance of handmade sacred art were debates concerning the faith of the artist making contemporary work for the church. According to Roysher's daughter, Allison, although her father never regularly attended religious services, he tended to align with the Episcopal church—perhaps because he perceived them to be more open than other denominations—an alignment that may have been strengthened through his friendship with John Burt.¹⁴⁰ Burt was an important figure in Roysher's life and career, one whose patronage led to a lasting friendship (fig. 4.38). They both believed in social reform and racial equality, and

¹³⁸ Letter from Roysher to Reverend Daniel Hurley, June 28, 1953, Box 1, Our Lady of the Assumption, Ventura Folder, Roysher Collection; Letter from Roysher to Sister Mary Verona, April 22, 1957, Box 1, St. Catherine's, Anaheim Folder, Roysher Collection.

¹³⁹ Encyclical *Musicae Sacrae* of Pius XII, 25 December 1955, http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae.html

¹⁴⁰ Conversation with Allison Wittenberg, October 2017 and December 2018.

Burt sought out ways in which the church could be a leader for change.¹⁴¹ After becoming the rector of All Saints Episcopal Church in Pasadena in 1957, Burt turned the church into one of the “most active voices for social change in the country.”¹⁴² A few years later, in 1963, he co-sponsored a freedom rally in Los Angeles at which Martin Luther King Jr. addressed a crowd of 35,000 (fig. 4.39). Allison believes that for Roysher, the assassination of King in 1968 stirred up feelings of doubt and made him question the existence of God.¹⁴³ Conceivably, it was the act of making sacred objects in the 1950s and 1960s that fulfilled, or even restored, Roysher’s beliefs, which had wavered throughout his career. This harkens back to Jules Prown’s suggestion that artifacts are the result of three types of “historical causations”: craft (the traditional elements inherent in Roysher’s creations), culture (the time and place in which he made them), and privacy (his own inner beliefs).

Roysher had his own prescriptions about the qualifications of those seeking to make sacred art. He believed that a craftsman should put his soul into his creations, thus contributing something meaningful to the long lineage of both craft and the Church’s history. In a 1957 interview with Janice Lovoos, he explained:

Through my love of history I had gained a tremendous sympathy for the clergy and for the liturgy of the church . . . I am convinced that unless a craftsman feels, understands, and believes in Christianity, he cannot do a hundred-per-cent job for the church. Oh, some artists and architects come up with terrific designs! But if there is no real feeling for the work it shows in the work itself.¹⁴⁴

¹⁴¹ Conversation with Allison Wittenberg, December 2018 and Martin Roysher, March 2019: Martin and Allison recall their parents going to see Bishop Desmond Tutu and others speak about the Anti-Apartheid Movement in South Africa.

¹⁴² “John Harris Burt, Eighth Bishop of Ohio, Voice for Social Justice, Dies at 91,” *The Episcopal News*, October 20, 2009, n. pag.

¹⁴³ Conversation with Allison Wittenberg, October 2017.

¹⁴⁴ Lovoos, “Two California Silversmiths,” 63.

Yet, in a 1960 article, “The Ecclesiastic Metalsmith,” Roysher seems slightly less concerned about the faith of the artist and more with his suitability to follow the parameters laid forth by the Church:

Perhaps the first consideration for any craftsman entertaining the thought of entering the ecclesiastical field is his psychological fitness and his adaptability of liturgical requirements. It is not enough to have a burning desire to make beautiful objects for church use, but one must have an equally intense willingness to study the church needs, liturgical and rubrical. If the craftsman finds it necessary to work entirely unrestricted by requirements other than his personal reaction to form, shape, color, and line; if he is more interested in the plaudits of the small coterie who enthusiastically follow the non-objective movement in the crafts, then perhaps the liturgical field is not the place for him.¹⁴⁵

Modernism, as it was associated with fine art, did not have a place in the production of ecclesiastical craft, but “traditional modernism” did, as it aimed to appeal to those who wanted at least some visual connection to religion’s deep-rooted history. For Roysher, the discussion was also about education and adherence to the Church’s rules and regulations, of which there were many when it came to function, materials, dimensions, and decoration. An object not only had to be aesthetically beautiful, it also had to meet the needs of the Church and its purpose within the liturgy, regardless of the craftsman’s beliefs. Roysher’s leniency regarding faith might be tied to his own religious convictions, which, again, wavered throughout his profession.

More broadly, perhaps the turning point within the Church came in the 1940s and 1950s when Father Marie-Alain Couturier of the French church of Notre-Dame-de-Toute-Grâce commissioned a group of both Christian and non-Christian artists to create a variety of sacred art including paintings, sculptures, stained glass, mosaics, and tapestries. Similar to the system that produced religious art centuries before, it was Father Couturier’s desire to hire highly talented artists who would be open and willing to adhere to the needs prescribed by Christian traditions and

¹⁴⁵ Roysher, “The Ecclesiastic Metalsmith,” 15.

the functionality of worship, even if they were not Christians themselves.¹⁴⁶ Among those that he hired were Georges Rouault, Henri Matisse, Georges Braque, Jean Lurçat, Germaine Richier, Fernand Léger, the Jewish artists Jacques Lipchitz and Marc Chagall, and the atheist Pierre Bonnard.¹⁴⁷ Couturier believed that “it would be safer to turn to geniuses without faith than to believers without talent.”¹⁴⁸ Although the Pope had initially given his blessing to Father Couturier, by 1955 Pius XII was making official statements about the unworthiness of art made by non-Christian artists.

In the encyclical *Musicae sacrae* (1955), Pius XII stated that “the artist who does not profess the truths of the faith or who strays far from God in his attitude or conduct should never turn his hand to religious art.”¹⁴⁹ A debate about the artist’s faith, or lack thereof, was now under way. The artist, ideally, had the passion to make sacred art, but according to several individuals, his or her faith and aptness for working with the church were also contributing factors.

Although Couturier believed that great art could be produced regardless of an artist’s religious affiliation, others, including the contemporary Catholic silversmith Renard Koehnemann, remained convinced that a Christian artist was the only option when it came to the production of sacred art. As a student, Koehnemann studied the theories of Eric Gill and Saint Thomas Aquinas at the College of Fine Arts of the University of Illinois and DePaul University. Over the course of his career, he made nearly three hundred chalices which supported his principles of originality and

¹⁴⁶ James F. White, *Protestant Worship and Church Architecture: Theological and Historical Considerations* (New York: Oxford University Press, 1964), 193.

¹⁴⁷ Rubin, *Modern Sacred Art and the Church of Assy*, 68.

¹⁴⁸ Marie-Alain Couturier, “Religious Art and the Modern Artist,” *Magazine of Art* XLIV, no. 7 (November 1951): 268–272 quoted in Rubin, *Modern Sacred Art and the Church of Assy*, 69.

¹⁴⁹ Rubin, 70; *Musicae sacrae*, http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae.html

handcraftsmanship (figs. 4.40 and 4.41).¹⁵⁰ For Koehnemann, contemporary design was instrumental, as “all great traditional art from the past was the ‘modern’ art of its day.”¹⁵¹ In his article “Worship and the Arts,” his insistence on the Church’s use of Christian artists is not only evident in the numerous papal documents which he quotes but also in his own writing:

Once we get these sacred art directives integrated and these prescribed sacred art directors established, *we* Catholics of the United States will see our exceptional talent for Church organization, our great generosity to our Church, and our vast financial outlays for our church buildings and furnishings guided into fulfillment in some of the finest sacred art and architecture ever created for the glory of God on this earth.¹⁵²

A few paragraphs later he quotes Pius XII’s address on “The Function of Holy Art” (1952). A contemporary booklet of the address, contained in Koehnemann’s archive, lists other points regarding the faith of the artist, including the following: “Beloved children, crown your artistic ideals with those of religion, which revitalize and integrate them. The artist is of himself a privileged person among men, but the Christian artist is, in a certain sense, a chosen one, because it is proper to those chosen to contemplate, to enjoy and to express God’s perfections.”¹⁵³ For one devoted to the Christian faith, statements such as these, coming directly from the Pope, must have been particularly powerful to Koehnemann.

Richard Thomas, also a metalsmith working in the mid-twentieth century, parallels Roysner’s sentiments, rather than Koehnemann’s, in an article in *Metalsmith* magazine. Interviewed by Julie Hall in the early 1980s, Thomas was asked: “What motivated you to become

¹⁵⁰ Darling, *Chicago Metalsmiths*, 115.

¹⁵¹ Ibid.

¹⁵² Renard Koehnemann, “Worship and the Arts,” *The Commonwealth* (March 2, 1956): 571. My emphasis.

¹⁵³ Pius XII, “The Function of Holy Art,” *Catholic Mind*, no. 1079 (November 1952): 698.

involved with religious objects as art expression?”¹⁵⁴ Presumably aware of the debates surrounding the suitability of Christian versus non-Christian artists, Thomas initiates and supports his answer by stating:

I am not a religious person; in fact, I don't even belong to a church now. But when I began to research liturgical art, I found it to be an utterly fascinating field . . . A thread of fundamental meaning, a universal means of communication, persists through liturgical objects from the historic, the religious and the esthetic standpoints . . . Though certainly not an authority on liturgical art, I began at least to understand it well enough to adapt and to adjust the symbolic devices to the peculiar requirements of each congregation. Working with the church committees from each congregation became an educational experience.¹⁵⁵

Roysher and Thomas found the learning process to be rewarding and uplifting. In particular, the *San Gabriel Valley Daily Tribune* (1958) observed that Roysher “derives great personal satisfaction from working with [ecclesiastical] articles which will be cherished for generations. They are, in his opinion, needed and used as a part of man's basic striving for identity with something above and beyond himself.”¹⁵⁶ In an increasingly capitalist nation and in California, which was growing rapidly, Roysher saw the importance of handcrafted sacred objects, regardless of the maker's faith. They spoke to something larger in American culture (and perhaps to something divine). They served as an embodiment of individuality and of finding one's purpose among the masses. Handmade objects were unique but connected the user and maker to the larger craft community. Uniqueness did not have to mean isolation, which was tied to conformity and a society becoming victim to mass-production, perhaps both in terms of thinking and consumption.

¹⁵⁴ Julie Hall, “Master Metalsmith: Richard Thomas,” *Metalsmith* 2, no. 2 (Spring 1982): 12.

¹⁵⁵ *Ibid.*

¹⁵⁶ *San Gabriel Valley Daily Tribune*, April 6, 1958, A2.

Craft also served as a link to the past in terms of the use of familiar materials and symbols while the modern approach to an object's design gave the user a sense of being present in postwar society.

Liturgical art is thus concerned with more than basic canonical and liturgical rules such as the use of proper materials or symbolism. It stirs up multifaceted issues regarding style, quality, and the faith of the artist or craftsman—all topics that arose in the twentieth century and caused heated discussions within religious communities. Roysher's objects, therefore, act as a portal into an era fraught with important historical events and intense religious debates involving modern art, architecture, and craft versus mass-production. They also help us understand the process behind the design and execution of sacred craft and who had the "authority" to make these objects. Lastly, they teach us to see postwar American liturgical objects as signifiers of the radical changes that were occurring within the church and in society at large.

Illustrations



Figure 4.1. Hudson Royscher (American, 1911–1993), *Altar and Ornament*, 1954, marble and iron, 16 1/2 in., Saint Peter's Episcopal Church, San Pedro, California. Image source: Photo by the author.

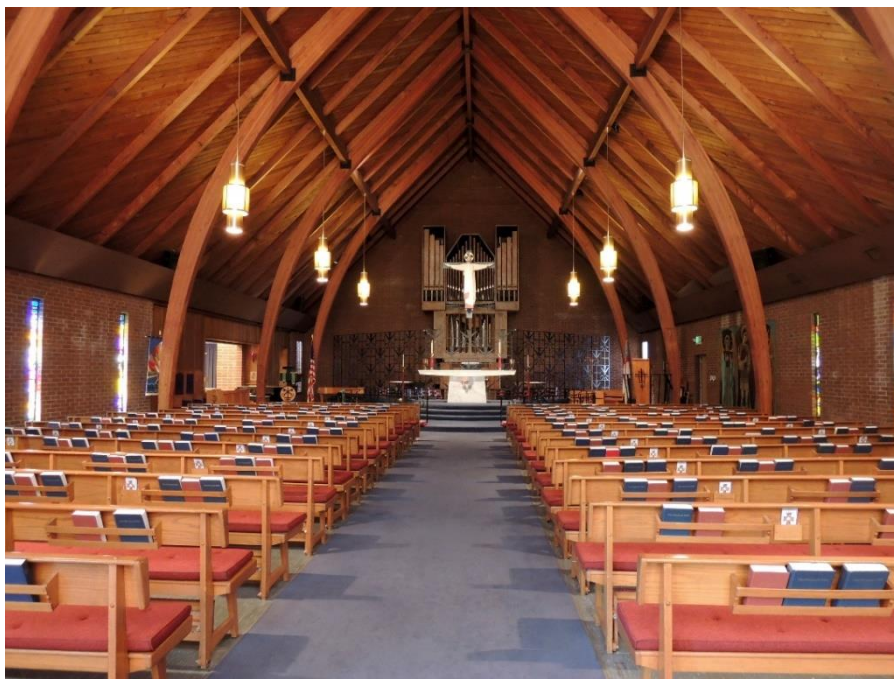
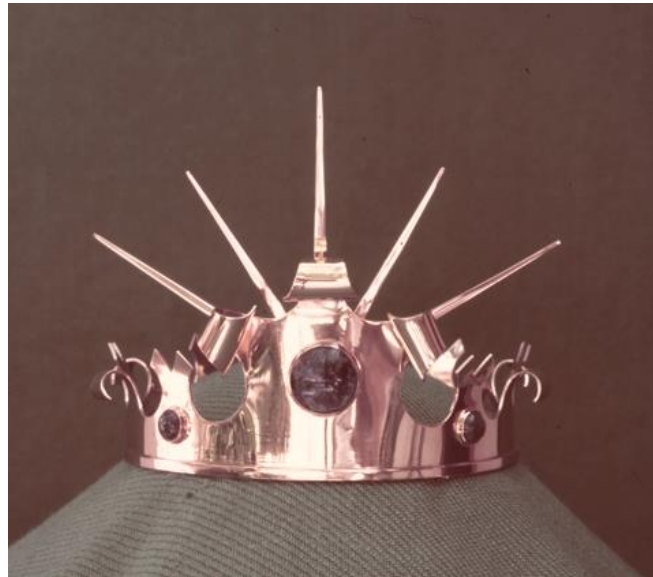


Figure 4.2. Interior, Saint Peter's Episcopal Church, San Pedro, California. Image source: Photo by the author.



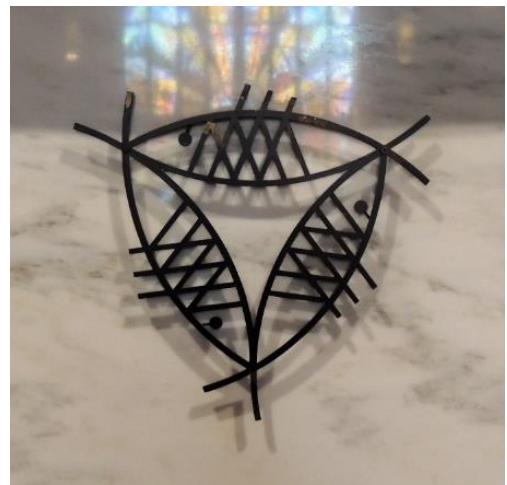
Figure 4.3. Sanctuary, Saint Peter's Episcopal Church, San Pedro, California. Image source: Photo by the author.



Figures 4.4 and 4.5. Hudson Roysher (American, 1911–1993), *Crown of the Blessed Virgin Mary*, ca. 1955, gold-plated brass and lapis lazuli, 7 in. diam., Immaculate Heart of Mary Church, Los Angeles, California. Image sources: Photo by the author (left), Hudson Roysher Electronic Archive (right).



Figure 4.6. Exterior, Saint Peter's Episcopal Church, San Pedro, California. Image source: Photo by the author.





Figures 4.7–4.10. Hudson Roysler (American, 1911–1993), *Pulpit*, 1954, iron (by Valley Forge) and oak, 72 x 48 in.; *Communion Rail*, designed by Hudson Roysler for Valley Forge, 1954, iron, 28 3/4 x 81 in. (each section); *Altar Ornament*, 1954, iron, 16 1/2 in.; and *Belfry*, 1955, steel, 312 x 72 in., Saint Peter's Episcopal Church, San Pedro, California. Image sources: Photos by the author; belfry: Binder 3, Roysler Collection.



Figure 4.11. Offertory, at Saint Peter's Episcopal Church, San Pedro. Image source: Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer*, page 49.



Figure 4.12. Consecration, at Saint Peter's Episcopal Church, San Pedro. Image source: Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer*, page 57.



Figure 4.13. Hudson Roysher (American, 1911–1993), *Chalice*, 1953, sterling silver, 8 in., Saint Peter's Episcopal Church, San Pedro, California, given by the women of Saint Peter's. Image source: Photo by the author.



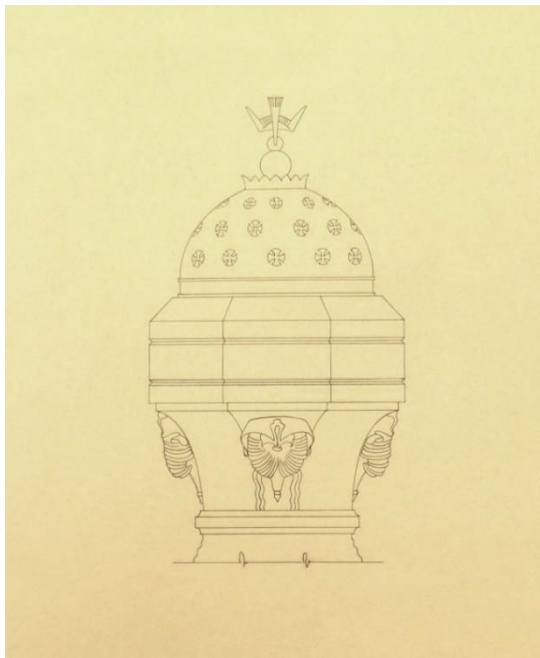
Figures 4.14a and 4.14b (detail). Hudson Roysher (American, 1911–1993), *Chalice*, 1958, sterling silver, 9 in., All Saints Church, Pasadena, California. Image source: Binder 3, Roysher Collection.



Figure 4.15. Saint Brigid Catholic Church, Los Angeles, 1954. Image source: *Liturgical Arts*, 1956, n. pag.



Figure 4.16. Hudson Roysher (American, 1911–1993), *High-altar Candlestick*, 1955, African vermillion and polished brass, 26 in., Saint Brigid Catholic Church, Los Angeles, California. Image source: Binder 1, Roysher Collection.



Figures 4.17 and 4.18. Hudson Roysher (American, 1911–1993), *Design for Baptismal Font Cover*, All Saints Church, Pasadena, California; Hudson Roysher (American, 1911–1993), *Baptismal Font Cover*, ca. 1968, iron (spun by Mesick Mfg. Co.) and brass, 58 x 19 in., Saint Peter's Episcopal Church, San Pedro, California. Image sources: Broadside No. 3, Roysher Collection (left), photo by the author (right).



Figure 4.19. All Saints Episcopal Church, Beverly Hills. Image source: © Glenn Francis.

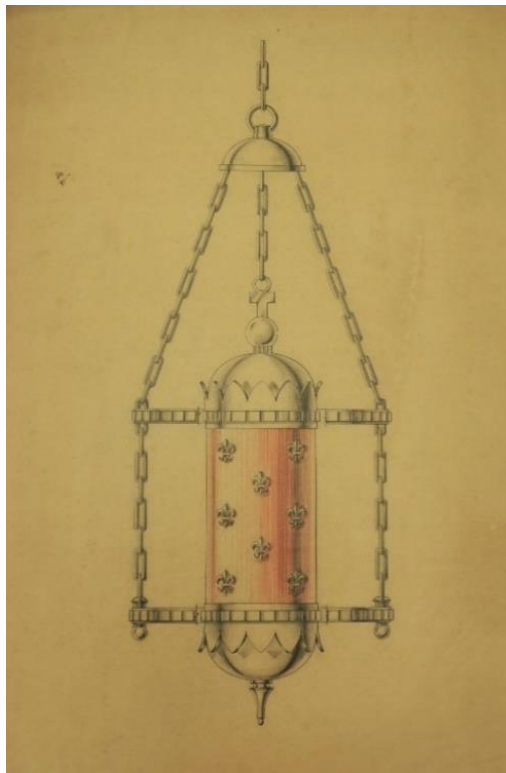


Figure 4.20. Hudson Roysher (American, 1911–1993), *Design for a Sanctuary Lamp*, All Saints Church, Beverly Hills, California. Image source: Broadside No. 1, Roysher Collection.



Figure 4.21. Hudson Roysheer (American, 1911–1993), *Pair of Altar Candlesticks*, given in memory of Anna Isabel Vail, 1952, sterling silver and African vermillion, 32 3/4 x 12 x 12 in., Los Angeles County Museum of Art (LACMA), M.2008.22.1–2.



Figure 4.22. Interior of Saint Paul's Episcopal Church, Ventura, California. Image source: Photo by the author.



Figure 4.23. Hudson Roysher (American, 1911–1993), *Pair of Side-Altar Candlesticks*, 1954, gold plate and stainless steel, 13 in., Our Lady of the Assumption Church, Ventura, California. Image source: Hudson Roysher Electronic Archive.



Figure 4.24 Hudson Roysher (American, 1911–1993), *Pectoral Cross*, 1967, sterling silver and red enamel, 4 3/4 x 3 3/4 in. (pendant), Huntington Library, Art Collections, and Botanical Gardens, 2017.12. Image source: Courtesy of the Burt Family.



Figure 4.25. *Pectoral Cross*, working drawing. Image source: Oversize Box 4, Roysher Collection.

Figure 4.26. *Pectoral Cross*, working drawing. Image source: Binder 6, Roysher Collection.



Figure 4.27. Hudson Roysher (American, 1911–1993), *Pectoral Cross* (detail), 1967, sterling silver and red enamel, 4 3/4 x 3 3/4 in. (pendant), Huntington Library, Art Collections, and Botanical Gardens, 2017.12. Image source: Courtesy of the Burt Family.

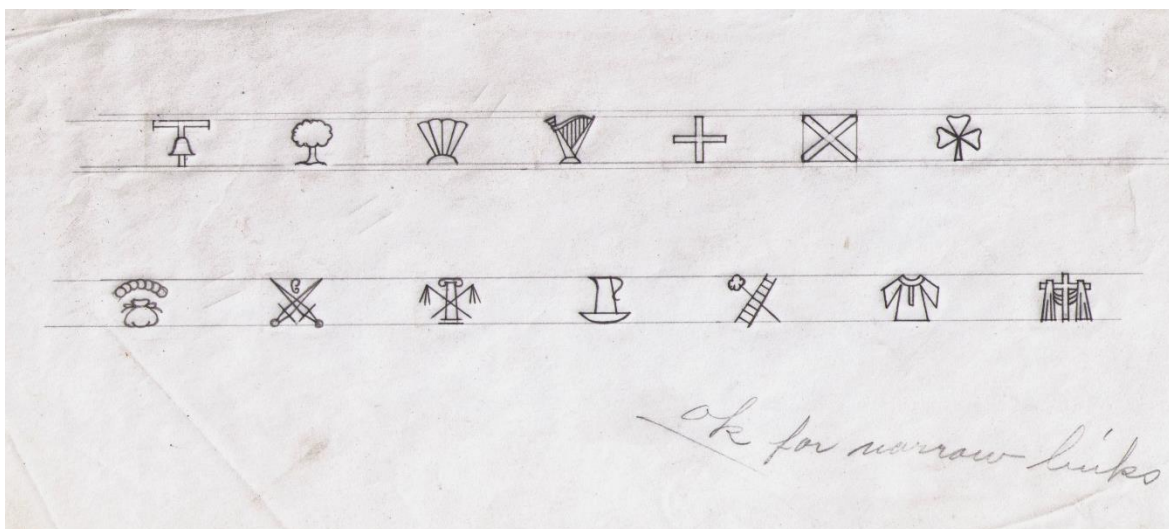


Figure 4.28. *Pectoral Cross*, working drawing. Image source: Hudson Roysler Electronic Archive.



Figure 4.29a and 4.29b (detail). Hudson Roysler (American, 1911–1993), *Processional Cross*, 1963, brass, 75 1/2 x 11 in. (overall), 9 1/4 x 8 5/8 in. (corpus), Saint Catherine's Academy, Anaheim, California. Image source: Photo by the author.

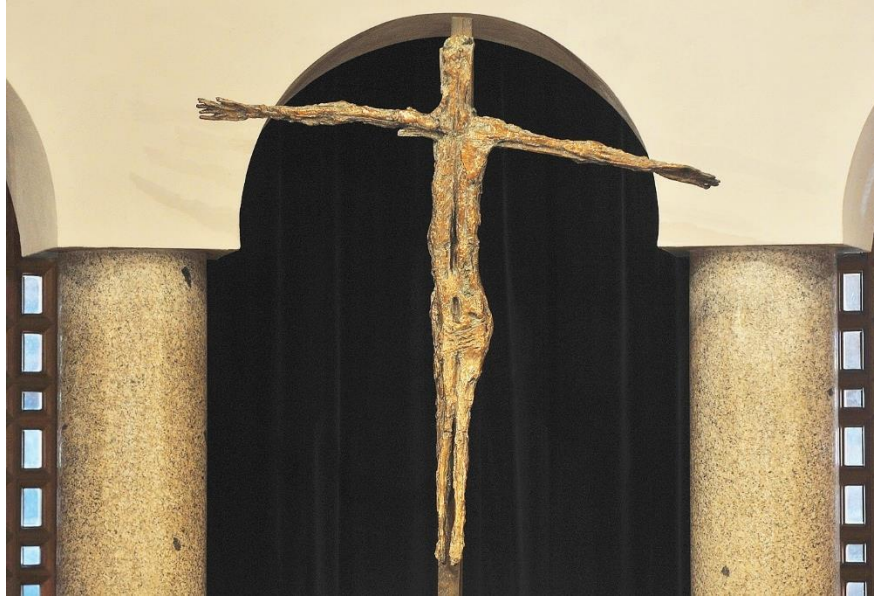


Figure 4.30. Germaine Richier (French, 1904–1959), *Crucifix*, 1950, bronze, Notre-Dame-de-Toute-Grâce, Plateau d'Assy, France. Image source: ArtWay.eu



Figure 4.31. *One Doesn't Mock God!*, pamphlet issued in Angers, 1951, showing Richier's *Christ*, reproduced in *L'Art Sacré* (May–June 1952). Image source: saintmerry.org



Figure 4.32. Hudson Roysher (American, 1911–1993), *Tabernacle*, 1953, gold-plated brass, white leather, and white silk, 22 x 26 x 15 in., Our Lady of the Assumption Church, Ventura, California. Image source: Hudson Roysher Electronic Archive.

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Figures 4.33 and 4.34. Advertisements from *The Living Church*, 1954.



Figure 4.35. Paul Revere, Jr. (American 1734–1818), *Sons of Liberty Bowl*, 1768, silver, Museum of Fine Arts, Boston, museum purchase with funds donated by contribution and Francis Bartlett Donation of 1912, 49.45.



Figure 4.36. Reproduction Paul Revere Bowl, silverplate, 9 in. diam.



Figure 4.37a and 4.37b (detail). Hudson Roysher (American, 1911–1993), *Tabernacle*, 1961, wood, brass, and blue leather, Saint James Church, Newport Beach, California. Image sources: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Figure 4.38. Portrait of John Burt (American, 1926–2009). Image source: Courtesy of the Burt Family.

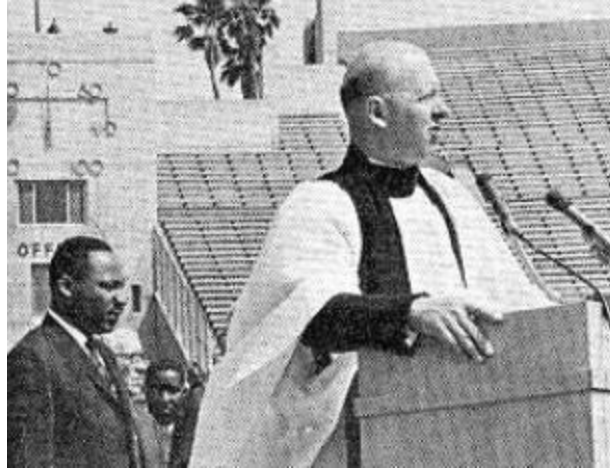


Figure 4.39. *All Saints Rector John Burt with Martin Luther King, Jr. at the L.A. Coliseum.*
Image source: Zelda Kennedy, "What Would Martin Do?," *Saints Alive* XVI, no. 3 (January 20, 2008): 1.



Figures 4.40 and 4.41. Renard Koehnemann (American, 1918–1999), *Chalice*, sterling silver and enamel, 1949, 8 in., commissioned by Rev. Emmet Harrington, Kenmore, Washington (left); chalice, sterling silver and enamel, 1956, 6 3/4 in., commissioned by Rev. Martin Cullen, Fargo, North Dakota (right). Image source: Renard Koehnemann Collection, Art Institute of Chicago.

Chapter Five

Epilogue

Today the face of America is changing, and I believe the American individual is changing, to a large extent the change is not for the better, or at least as far as our culture is concerned. There are forces at work such as a growing omnipotence in the area of science, planned obsolescence and automatic fabrication methods in industry and uncontrolled merchandising of culturally fraudulent devices and materials for the supposed use of man's leisure time which threaten the individual's existence as a thinking, planning, creating person.¹

—Hudson Roysher

In a rapidly changing culture, Roysher's works stood for mid-twentieth century Americans anxieties about the future. For Roysher, unique handcrafted objects represent everything that he thought Americans should be embracing, including individuality and something above and beyond one's self. As a "traditional modernist," Roysher aimed to create works that connected the modern user with the time-honored tradition of craft. His creations were modern in the sense that they were made contemporaneously, and they were visually modern in terms of their style, thus anchoring the user to the present. Simultaneously, they helped to establish an association with the past through the use of materials and processes that had been used for centuries, if not millennia. Roysher felt that his objects grounded people in history, which was associated with a sense of security, rather than the massification of factory production that was occurring at a rapid pace in the postwar era.

Handcrafted works possessed the soul of the craftsman who had labored over the creation, and they helped the modern user oppose the growing conformity in the United States. Of objects made from silver, the living qualities of this precious metal additionally made the work come to life; it was unique, reflective, and strong, just like the person using it. Works created from silver also dated back to the founding of the U.S., thus establishing the user as part of a longer craft

¹ Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection.

lineage in their own country. Craft was a vehicle for the postwar celebration of American values and what it meant to be an American citizen, and it also gave people the opportunity to simultaneously think about themselves as unique individuals and also part of a larger community, all in opposition to the modernizing, isolating nation around them.

While Roysher's works stand for the rejection of mass-production, he, too, is an example of how some mid-twentieth century Americans dealt with uncertainty and change. By becoming a silversmith, he established himself in a long lineage of craftsmen who had created both secular and sacred objects. This connection to the past gave him stability and a place from which to work. The message that liturgical objects communicated was especially universal and deep-rooted in history. Roysher thus established himself as part of silver's past and as part of a more recent line of thinkers (i.e. Ruskin and Morris) who believed in the honest use of materials and simplicity in design, thus fitting into the lineage of Arts and Crafts modernism. Like Ruskin and Morris, Roysher believed in the importance of the individual and of making handcrafted goods, having faith that each might change society for the better. By implementing a new style of modernism that was shaped by tradition, Roysher aimed to make a difference through craft and contributed to the growing studio craft movement, which in many ways has continued into the twenty-first century.

Catalogue Raisonné

This catalogue includes as many known works by Hudson Roysher as possible, both those that are extant and those whose location remains unknown, with the hope that more objects will come to light over time. It is laid out in five sections: the first three illustrate Roysher's secular silver, including his jewelry and academic regalia; section four comprises industrial designs; and five documents his ecclesiastical work. The objects in the first four groupings are organized chronologically. The works in the fifth section are arranged alphabetically by religious institution and then chronologically within each division.

Of the nearly four hundred objects in this catalogue, each has been illustrated, where possible. In many cases, the images were photographed by the author via existing documents in the Hudson Roysher Collection at the Huntington Library, or they were taken during research trips to California, Ohio, Missouri, and Washington, D.C. The remaining images were supplied by either the Roysher family or as a courtesy of the present owner, whether that be an individual or an institution. Color photographs have been used when available to provide accurate depictions of the object's materials. Black and white photographs and/or drawings are also shown either to highlight various details or to act as supplementary material.

Illustrations are accompanied by the object's title, date, medium, dimensions, and current location. Titles are generally descriptive; if Roysher gave a title to a work either for an exhibition catalogue or when labeling a photograph, that language is often used here. Dates, when not clear in either archival material or other documents, are based on exhibition history, style, references in literature, or through information provided by the Roysher family. Aside from a few exceptions, dimensions begin with height, followed by width, and either depth or diameter, when applicable. The current location of an object is given on the last line of each entry. If the whereabouts of a work has not been identified, the location is listed as "unknown."

Information regarding hallmarks on silver objects, which appear in the form of Roysher's initials and often in conjunction with the words "Sterling" and/or "Handwrought," is also noted. A forward slash indicates that these marks are stamped one above the other. Additionally, inscriptions, such as dedications or monograms, are recorded with specific locations given in parentheses, if needed. Provenance, exhibition history, and literature sections follow, if such information has been identified. The data in these sections have been organized chronologically. Those works listed under the literature category document as many known references to a work as possible, as identified in books, articles, and/or newspapers. The last entry records source(s) for the illustration(s). Finally, several expanded entries provide a more in-depth understanding of select objects.¹ This material is drawn from a number of sources such as archival documents, oral histories, books, articles, and newspaper clippings.

¹ If a work was already discussed in the preceding chapters, that information will not be repeated here.

Secular Work

Works in this section range from a pewter and Formica coffee set from 1933 to a sterling silver and mahogany clock from around 1980. Although these objects span approximately fifty years, they are characteristic of Roysher's work in the thoughtful pairing of materials. Aside from the 1933 coffee set, Roysher's secular creations are made from sterling silver and are often combined with Sumatra cane or ivory to several different types of wood such as African vermillion, ebony, lacewood, and mahogany. Roysher believed that craft should be part of our everyday lives, thus the objects in this section comprise coffee and teapots, serving utensils, decanter sets, tobacco-related items, and desk accessories.



Decanter Set with Tray

1945

Sterling silver and Sumatra cane

1 1/2 x 20 x 12 in. (tray), 10 7/8 x 4 1/2 in. (decanter), 2 3/8 x 2 1/16 in. (cordials)

The Huntington Library, Art Collections, and Botanical Gardens, lent by Martin Roysher and Allison Wittenberg, L2013.31.1-4



Coffee Service

1933

Pewter and Formica

11 1/2 x 6 1/2 in. (coffee pot), 4 x 6 3/4 in. (sugar), 3 1/4 x 6 3/4 in. (creamer), 12 1/2 x 7 9/16 in. (tray)

Metzenbaum Family Collection

Inscriptions: TO MY DAUGHTER LOUISE FROM HER FATHER DR. MYRON METZENBAUM 1934 (engraved to underside of coffee pot).

Exhibition History: *May Show*, Cleveland Museum of Art, 1934, First Prize: Metalwork other than Silver and Iron; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942 (lent by Dr. Myron Metzenbaum).

Literature: Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 21, no. 5 (May 1934): 73, 81, 84, and 87; *The Cleveland School of Art Circular for 1934–1935* (Cleveland: Cleveland School of Art), 24; *The Cleveland School of Art Circular for 1936–1937* (Cleveland: Cleveland School of Art), 24; *The Cleveland School of Art Circular for 1937–1938* (Cleveland: Cleveland School of Art), 24; Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Binder 4, Hudson Roysheer Collection, The Huntington Library² (left), courtesy of the Metzenbaum family (right).

² Hereafter referred to as the Roysheer Collection.



Lid for Cold Cream Jar

ca. 1935

Sterling silver lid on Dorothy Gray milk glass jar

3 3/8 x 3 1/2 in. diam.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.16

Marks: HR / HANDWROUGHT / STERLING

Inscriptions: Engraved letter "Y"

Provenance: Made for Alys Roysher Young, Cleveland, Ohio; later in the Roysher Family Collection.

Image Source: Photo by the author.



Wine Ladle, Vegetable Server, Mayonnaise Ladle, Two Gravy Ladles, Sauce Ladle, Pickle Fork, Pierced Salad Server, and Two Pie Servers
ca. 1936

Sterling silver and African vermillion

Current Locations: Unknown (aside from the salad server which is in the Roysheer family collection, see following entry)

Exhibition History: *May Show*, Cleveland Museum of Art, 1936 (vegetable server lent by A. C. Coney, mayonnaise ladle lent by J. A. Crowell, gravy ladle lent by Otto F. Ege, pickle fork lent by Sara B. Clark, and pie server lent by Viktor Schreckengost).

Literature: "Enamels, Jewelry, Pottery Stand Out at May Show; Quality Offsets Quantity," *Cleveland Plain Dealer*, June 7, 1936, 10.

Image Source: Binder 4, Roysheer Collection.



Salad Serving Set

ca. 1936

Sterling silver and African vermillion

11 3/4 in. (fork), 8 3/4 in. (pierced server)

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.12.1–.2

Marks: HR

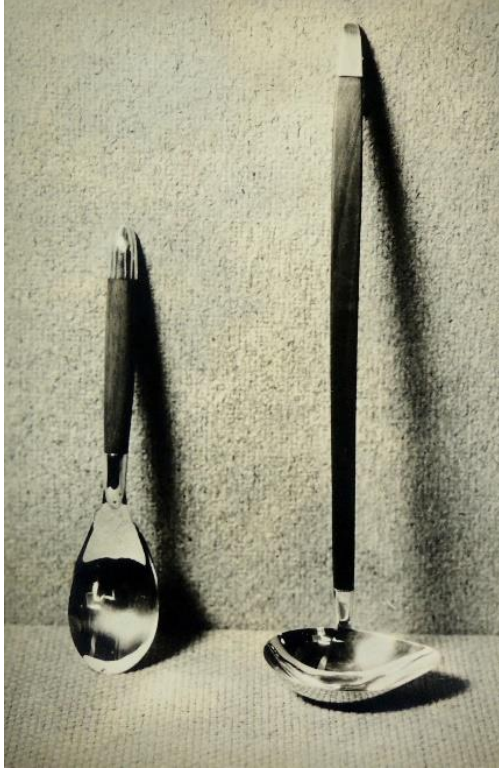
Provenance: Roysher Family Collection.

Exhibition History: *May Show*, Cleveland Museum of Art, 1936 (pierced server).

Literature: “Enamels, Jewelry, Pottery Stand Out at May Show; Quality Offsets Quantity,” *Cleveland Plain Dealer*, June 7, 1936, 10.

Image Source: Photo by the author.

The pierced decoration on the server comprises a stylized tulip flanked by bellflowers with leaves running down the side of each stem. Perhaps the naturalistic ornament was meant to connect with the set’s function—as utensils used to serve leafy greens.



Vegetable Server and Wine or Punch Ladle
 1936
 Sterling silver and African vermillion
 Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1936, First Prize: Silverware other than Jewelry for Group of Two; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 23, no. 5 (May 1936): 70 and 78; "Enamels, Jewelry, Pottery Stand Out at May Show; Quality Offsets Quantity," *Cleveland Plain Dealer*, June 7, 1936, 10; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Binder 4, Roysher Collection.



Two Compartment Cigarette Server

ca. 1937

Sterling silver and African vermillion

8 in.

Current Location: Unknown

Inscriptions: Inlaid monogram "CVD"

Provenance: Made for Professor and Mrs. Cecil V. Donovan, Champaign, Illinois.

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Image Source: Binder 4, Roysher Collection.

This cigarette server was made for Professor and Mrs. Cecil V. Donovan. Professors Roysher and Donovan were colleagues at the University of Illinois at Champaign-Urbana in the School of Art & Design.



Matchbox Covers

Late 1930s

Sterling silver

2 3/8 x 1 1/2 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.6.1–.3

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: Engraved letter “Y”

Provenance: Made for Albert Carl and Alys Royscher Young, Cleveland, Ohio; later part of the Royscher Family Collection.

Image Source: Hudson Royscher Electronic Archive.



Muffineer

Early 1940s

Sterling silver and ivory

2 1/3 x 2 5/8 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.11

Provenance: Roysher Family Collection.

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: Engraved letter "R"

Image Sources: Binder 4, Roysher Collection (left), photo by the author (right).

Muffineers, the tops of which are punched with small holes, are used to sprinkle sugar on muffins.



Tea Service

1940

Sterling silver and lacewood

7 x 11 1/2 in. (teapot), 4 3/4 x 8

1/2 in. (sugar bowl), 4 3/4 x 7 in.
(creamer)

Roysher Family Collection

Marks: HR / STERLING

Provenance: Albert Carl and
Alys Roysher Young, Cleveland,
Ohio.

Exhibition History: *Contemporary Craft Work*, Society of Arts and Crafts, Boston, opened August 1, 1940; *May Show*, Cleveland Museum of Art, 1941; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: Grace V. Kelly, "May Show Debut Sets High Mark: Brilliant Exhibition Viewed by Thousands," *Cleveland Plain Dealer*, April 30, 1941, 5; Grace V. Kelly, "May Show's Crafts Win Enthusiastic Attention of Visitors to Art Museum," *Cleveland Plain Dealer*, May 25, 1941, 16B.

Image Sources: Photo by the author (above), Binder 4, Roysher Collection (below).

Works designed and executed by Roysher that demonstrate his attraction to both traditional and modern design includes this tea service from 1940. In a paper titled "Hudson B. Roysher, Silversmith" (1942), the art historian Laurence Schmeckebier calls attention to Roysher's designs,

noting that they “are strictly modern”; this is followed by the very pertinent line, “but he is not afraid of ‘ornament,’” implying that ornament was something different, something that was a product of the past or embodied a sense of tradition.³ Schmeckebier follows this statement by referencing the 1940 tea service illustrated above. The pieces comprising this set—a teapot, creamer, and sugar bowl—are embellished with applied ornament, yet they also express the contemporary aesthetic, which embraced clean lines, sleek surfaces, dynamic forms, and an overall sense of fluidity. Here, Roysner raised each vessel on a set of foliate-capped feet, the textured and stylized leaves presenting a contrast against the plain, highly-polished exteriors. The sharp angle of the teapot’s spout differs from the lid’s organic, rounded flower-bud finial, and the tips of the handles, terminating in delicate yet bold curves, provide a bit of whimsy as opposed to their solid, substantial wooden supports.

Roysner’s interest in history and ornament recalls the words of Christopher Dresser in his *Studies in Design* (1876) in which he urges students “to study whatever has gone before; not with the view of becoming a copyist, but with the object of gaining knowledge, and seeking out the general truths and broad principles . . . [so that] our works should be superior to those of our ancestors, inasmuch as we can look back upon a longer experience than they could.”⁴ Roysner’s art historical training at the Cleveland Institute of Art likely influenced his design choices which blend historic and contemporary elements to make works that were distinct from other craftsmen of the 1930s and 1940s. This case study adds to our understanding of not only Roysner’s secular works but also to what it meant for an object to be “modern” during the mid-twentieth century. Modern, as it was commonly understood, did not have to mean a complete rejection of the past.⁵ Ironically, Roysner’s son recounted that his father later found this set to be too historically derivative.⁶ When this tea service was exhibited at the Boston Society of Arts and Crafts in 1940, those evaluating the show had only one criticism: they believed that the foliate-capped feet were an “unnecessary addition which detract from the rest of the set.”⁷ Perhaps this statement stayed with Roysner as many of his secular silver after 1940 is less about extraneous ornament and more about bringing attention to the intrinsic beauty of the materials.

³ Laurence Schmeckebier, “Hudson B. Roysner, Silversmith” (1942), Hudson Roysner Folder 3, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

⁴ Judy Rudoe, *Shock of the Old: Christopher Dresser’s Design Revolution*, ed. Michael Whiteway (New York: Cooper-Hewitt National Design Museum in association with V & A Publications, 2004), 81.

⁵ David Raizman, *History of Modern Design: Graphics and Products Since the Industrial Revolution* (Laurence King Publishing, 2003), 92; Warren Belasco, review of *Twentieth Century Limited: Industrial Design in America, 1925–1939* by Jeffrey L. Meikle, *Winterthur Portfolio* 16, no. 1 (Spring 1981): 121.

⁶ Conversation with Martin Roysner, October 2018.

⁷ Letter from Humphrey J. Emery to Roysner, November 22, 1940, Box 1, Dad—Misc. Early Folder, Roysner Collection.



Tea and Coffee Service

1940

Sterling silver and ebony

11 1/2 x 8 1/4 x 4 in. (coffee), 10 x 7 3/8 x 3 1/4 in. (teapot), 4 x 6 1/4 x 3 in. (creamer), 6 1/4 x 3 x 3 in. (sugar)

The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.1

Marks: HR

Provenance: Roysher Family Collection

Exhibition History: *May Show*, Cleveland Museum of Art, 1941, Special Award: Silverware other than Jewelry; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942; *Decorative Arts and Ceramic Exhibition*, The Wichita Art Association, April 16–May 15, 1949; *Traditions of the Future: Contemporary American Silversmiths*, America House, New York City, January 5–26, 1949; possibly exhibited at the *Los Angeles County Fair Arts & Crafts Show*, 1951 (circulated immediately thereafter by the American Federation of Arts from 1951–1952 as *California Crafts*).

Literature: Grace V. Kelly, "May Show Debut Sets High Mark: Brilliant Exhibition Viewed by Thousands," *Cleveland Plain Dealer*, April 30, 1941, 5; Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 28, no. 5 (May 1941): 65, 70, 78 and 81; "Brush Strokes," *Los Angeles Times*, May 4, 1941, C9; Grace V. Kelly, "May Show's Crafts Win Enthusiastic Attention of Visitors to Art Museum," *Cleveland Plain Dealer*, May 25, 1941, 16B; "Traditional Skills and Modern Designs Highlight Silverware Display

Opening Today,” *New York Times*, January 5, 1949, 29; Grace V. Kelly, “Art Notes,” *Cleveland Plain Dealer*, January 16, 1949, 15D; Mary Moore, “New Silhouettes in Silver,” *Craft Horizons* 9, no. 1 (Spring 1949): 16; “Neue Arbeiten Amerikanischer Silberschmiede,” *Deutsche Goldschmiede-Zeitung* 48, no. 12 (1950): n. pag.; Albert L. Wise, “Designer, Metalsmith, Roysher Is Kept Busy,” *College Times*, November 10, 1954, 2; Alan Rosenberg, “Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 15, fig. 3.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.



This photograph likely shows Roysher in the process of making the basic form of either the coffee or teapot’s body. To create these vessels, he placed a special stake into an anvil, and then worked the malleable material into the desired shape—in this case a tapering cylindrical form.

Roysher at Work. Image source: Binder 4, Roysher Collection.



Decanter Set with Tray

1940

Sterling silver, Sumatra cane, and ivory

12 x 3 3/4 in. diam. (decanter)

Current Location: Unknown

Provenance: Showplace Antique + Design Center, Estate Auction, October 2, 2016, lot 7, sold for \$450 (decanter only).

Exhibition History: *May Show*, Cleveland Museum of Art, 1940, First Prize: Silverware other than Jewelry for Group of Two; *Contemporary Craft Work, Society of Arts and Crafts*, Boston, opened August 1, 1940; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 27, no. 5 (May 1940): 62, 69, and 73; "Instructor at S.C. Winner of Award: Scores in Competition as Silver Craftsman," *Los Angeles Times*, May 5, 1940, A6; Grace V. Kelly, "Enamels Head Excellent List of Handicraft Art Shown at Annual May Show Here," *Cleveland Plain Dealer*, May 26, 1940, 14C; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Charles Manuel, "Silversmithing: The Sheet Metal Raising Process," Master's thesis, University of Southern California, 1956, 101, no. 33; Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 14, fig. 1; "More Calm, Less Clutter: Pro Tips to Stay Organized All Year," *Real Simple* (January 2018): 8 and 86.

Image Sources: Binder 4, Roysher Collection (left), Cleveland Museum of Art Archives (center), and Showplace Antique + Design Center (right).

The 1940 *Bulletin of the Cleveland Museum of Art* referenced "Hudson Brisbane Roysher's decanter set, with its skillful combination of sterling silver, cane, and ivory, and a punch ladle in

sterling and cane, the first prize, are pieces of unusual distinction.”⁸ This set and the ladle, along with Roysher’s silver and lacewood tea set, was shown at the Society of Arts and Crafts in Boston in 1940. The purpose of the exhibition was for “testing the salability of craft work from various parts of the country in an established craft outlet. The work is to be judged on the basis of design, craftsmanship and salability. The exhibition is intended as a forerunner of a national movement to place American handicrafts on a profitable basis.”⁹ The show was valuable for the feedback Roysher’s received about his work. One note of criticism regarding the decanter set suggested that the caning on the base of the tray should have been “covered with a transparent material, such as glass, to prevent staining.”¹⁰ Presumably, this would have provided a more stable surface for the decanters and cordials as well, but Roysher does not seem to have taken up this suggestion as neither his perfume bottle and tray from 1941 nor his decanter set with tray from 1945 incorporated a protective layer over the caning.

⁸ Henry S. Francis and William M. Milliken, “Review of the Exhibition,” *The Bulletin of the Cleveland Museum of Art* 27, no. 5 (May 1940): 62. The decanter, now missing its stopper, recently passed through auction, but the whereabouts of the rest of the service is unknown. The punch ladle referenced appears on the following page.

⁹ Letter from Humphrey J. Emery to Roysher, June 26, 1940, Box 1, Dad—Misc. Early Folder, Roysher Collection. Although none of Roysher’s pieces sold, the tea set was inquired about after it was shipped back to California; however, based on its provenance it seems to have remained with Roysher until he gave it to Albert Carl and Alys Roysher Young.

¹⁰ Letter from Humphrey J. Emery to Roysher, November 22, 1940, Box 1, Dad—Misc. Early Folder, Roysher Collection.



Ladle

1940

Sterling silver and Sumatra cane

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1940, First Prize: Silverware other than Jewelry; *Contemporary Craft Work*, Society of Arts and Crafts, Boston, opened August 1, 1940; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: Henry S. Francis and William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 27, no. 5 (May 1940): 62 and 73.

Image Source: Binder 4, Roysher Collection.



Trophy Cup, President Rufus B. von KleinSmid Platoon Award

1941

Sterling silver

15 3/4 in.

Current Location: Unknown

Marks: HR / STERLING

Inscriptions: THE PRESIDENT VON KLEINSMID AWARD / THE UNIVERSITY OF SOUTHERN CALIFORNIA / THE NAVAL RESERVE TRAINING CORPS

Provenance: Naval Reserve Officers Training Corps, University of Southern California.

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: “Trojan Naval Group Honored: R.O.T.C. Platoon Presented With Von KleinSmid Cup,” *Los Angeles Times*, November 9, 1941, 20.

Image Source: *Los Angeles Times*, November 9, 1941, 20.

The engraved nautical-theme decoration on the body of the trophy cup consists of anchors, and an eagle surmounting a capstan (used on ships to wind rope or cable) forms the finial.¹¹

¹¹ Letter from Roysher to Laurence E. Schmeckebier, n.d., Box 3, Hudson Roysher Folder 3, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.



Ladle

ca. 1941

Sterling silver

Current Location: Unknown

Marks: HANDWROUGHT / STERLING / HR

Inscriptions: Engraved letter "M"

Provenance: Made for Mr. and Mrs. Dermott William Morgan

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Image Source: SM Publications.

Sauce Ladle

ca. 1941

Sterling silver

Current Location: Unknown

Provenance: Made for Miss Helen V. Sandercock, California

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.



Powdered Coffee Service

ca. 1941

Sterling silver and ebony

5 3/4 in. (coffee pot), 7 1/2 in.
(spoon)

The Huntington Library, Art
Collections, and Botanical
Gardens, 2017.26.1.1–2

Marks: HR / STERLING /
HANDWROUGHT

Inscriptions: Engraved letter "Y"

Provenance: Made for Albert
Carl and Alys Roysheer Young;
later in the Roysheer Family
Collection.

Exhibition History: *Hudson Roysheer: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1941; *May Show*, Cleveland Museum of Art, 1946, First Prize: Silverware other than Jewelry for Group; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Literature: *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 74 and 77; Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show's Quality Entries Retain Public Approbation," *Cleveland Plain Dealer*, June 9, 1946, 15D.

Image Source: Photos by the author (above), Binder 4, Roysheer Collection (below).



Perfume Bottle and Tray

ca. 1941

Sterling silver and Sumatra cane

6 1/4 x 3 1/4 in. diam. (tray)

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.10.1–2

Marks: HR / STERLING

Provenance: Roysher Family Collection, made for Alli Ritari Roysher.

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942; *May Show*, Cleveland Museum of Art, 1946

Literature: Grace V. Kelly, “Crafts in May Show Maintain Fine Reputation of Cleveland,” *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, “May Show’s Quality Entries Retain Public Approbation,” *Cleveland Plain Dealer*, June 9, 1946, 15D; Alan Rosenberg, “Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 15, fig. 4.

Image Source: Binder 4, Roysher Collection (left), photo by the author (right).

Roysher made this perfume bottle and the lidded powder jar below for his wife, Alli, which she placed atop her dresser, according to their son, Martin.¹² The tray seen here established a permanent place for the bottle, which otherwise may have been knocked over amidst various other personal effects and a pair of lamps. The tray also gave the set design a solid base while setting off the elegant foot of the bottle.

¹² Conversation with Martin Roysher, January 2019.



Powder Jar with Underplate

ca. 1942

Sterling silver

4 1/2 x 5 in. diam.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.13

Marks: HR / HANDWROUGHT / STERLING

Inscriptions: Engraved monogram "ARR"

Provenance: Roysher Family Collection, made for Alli Ritari Roysher.

Exhibition History: *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Image Source: Photo by the author.



Set of Ladles

ca. 1942

Sterling silver

11 1/4 and 7 in.

Roysher Family Collection

Marks: HANDWROUGHT / HR / STERLING (soup ladle); HANDWROUGHT / STERLING / HR (gravy ladle)

Inscriptions: Engraved letters "MC"

Provenance: Dr. Peter McClelland, Pacific Palisades, California (Peter McClelland was Martin Roysher's godfather).

Exhibition History: *One-Man Show*, Saint Paul Gallery, Minnesota, 1942 (lent by Amy Woller McClelland).

Image Source: Hudson Roysher Electronic Archive.



Teapot

ca. 1942

Sterling silver and Sumatra cane

10 3/4 in.

Von KleinSmid Family Collection

Marks: HR / STERLING / HANDWROUGHT

Inscriptions: B / R VON K (engraved to body), GREETINGS / PRESIDENT R. B. VON KLEINSMID / 20TH ANNIVERSARY / 12-1-41 (to underside)

Provenance: Made for Rufus B. von KleinSmid, Los Angeles, California (Von KleinSmid was president of the University of Southern California from 1921–1947).

Exhibition History: *One-Man Show*, Saint Paul Gallery, Minnesota, 1942; *May Show*, Cleveland Museum of Art, 1946.

Literature: Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show's Quality Entries Retain Public Approbation," *Cleveland Plain Dealer*, June 9, 1946, 15D.

Image Source: Courtesy of the Von KleinSmid family.



Tea Service

1944

Sterling silver and ebony

6 x 12 1/2 x 7 in. (teapot), 4 x 8 3/4 x 4 3/4 in. (sugar bowl), 2 5/8 x 8 x 5 3/16 in. (creamer)

The Huntington Library, Art Collections, and Botanical Gardens, 2013.2.1–3

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: Engraved letter “P,” “Feb. 25, ‘44” (to teapot)

Provenance: Mr. and Mrs. Graham Sinton Pedlow, California.¹³

Exhibition History: *May Show*, Cleveland Museum of Art, 1946, First Prize: Silverware other than Jewelry for Group; *Traditions of the Future: Contemporary American Silversmiths*, America House, New York City, January 5–26, 1949; *Decorative Arts and Ceramic Exhibition*, The Wichita Art Association, April 16–May 15, 1949, Baron Fleming Award; *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: “May Show Opens to Record Crowd; Sales Exceed 1945’s,” *Cleveland Plain Dealer*, May 1, 1946, 11; Grace V. Kelly, “Crafts in May Show Maintain Fine Reputation of Cleveland,” *Cleveland Plain Dealer*, May 26, 1946, 17D; William M. Milliken, “Review of the Exhibition,” *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 61–62, 67, 74 and 77; “Silversmithing Award,” *Los Angeles Times*, May 1, 1949, D4; Mary Moore, “New Silhouettes in Silver,” *Craft Horizons* 9, no. 1 (Spring 1949): 16; Grace V. Kelly, “May Show’s Quality Entries Retain Public Approbation,” *Cleveland Plain Dealer*, June 9, 1946, 15D; “Artistry in Silver,” *Los Angeles Times*, June 8, 1952, G9; “3 American Silversmiths,” *American Artist* 17 (May 1953): 32; Albert L. Wise, “Designer, Metalsmith, Roysher Is Kept Busy,” *College Times*, November 10, 1954, 2; “Events for Homemakers,” *New York Times*, February 11, 1961, 16.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.

¹³ Graham Pedlow was Roysher’s banker (Conversation with Martin Roysher, December 2018).



Decanter Set with Tray

1945

Sterling silver and Sumatra cane

1 1/2 x 20 x 12 in. (tray), 10 7/8 x 4 1/2 in. (decanter), 2 3/8 x 2 1/16 in. (cordials)

The Huntington Library, Art Collections, and Botanical Gardens, lent by Martin Roysner and Allison Wittenberg, L2013.31.1–4

Marks: HANDMADE / HR / STERLING

Provenance: Roysner Family Collection.

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961; *Forms in Metal: 275 Years of Metalsmithing in America, 1700–1940s*, Finch College Museum of Art and *1940s–1975* at the Museum of Contemporary Crafts, January 17–March 2, 1975; *California Design, 1930–1965: “Living in a Modern Way,”* Los Angeles County Museum of Art, October 1, 2011–June 3, 2012.

Literature: “Neue Arbeiten Amerikanischer Silberschmiede,” *Deutsche Goldschmiede-Zeitung* 48, no. 12 (1950): n. pag.; “Angeleno’s Silver Bottle Joins War Against Reds,” *Los Angeles Times*, May 28, 1951, n. pag.; “Artistry in Silver,” *Los Angeles Times*, June 8, 1952, G9; “. . . and This, Our Silver,” *Los Angeles Times*, November 16, 1952, K22; “3 American Silversmiths,” *American Artist* 17 (May 1953): 33; Albert L. Wise, “Designer, Metalsmith, Roysner Is Kept Busy,” *College Times*, November 10, 1954, 2; Charles Manuel, “Silversmithing: The Sheet Metal Raising Process,” Master’s thesis, University of Southern California, 1956, 103, no. 35; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; *Forms in Metal: 275 Years of*

Metalsmithing in America (New York: Museum of Contemporary Crafts of the American Crafts Council), 1975, 15; Pat Passlof, "Metalsmithing U.S.A.," *Craft Horizons* XXXV, no. 1 (February 1975): 25; Alan Rosenberg, "Modern American Silver," *Modernism Magazine* (Fall 2001): 30; Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 16, fig. 6; Pat Kirkham, "At Home with California Modern, 1945–65" in *California Design, 1930–1965: Living in a Modern Way*, ed. by Wendy Kaplan (Los Angeles: Los Angeles County Museum of Art, 2011), 162, fig. 5.25.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.

Cigar Box

ca. 1945

Sterling silver and ebony

Current Location: Unknown (presumably lost when the ROTC Building at the University of California, Berkeley was destroyed by arson in 1985).

Provenance: Made for Fleet Admiral Chester W. Nimitz.

In 1945, at the end of the war in the Pacific, Fleet Admiral Chester W. Nimitz's command staff commissioned a cigar box from Gump's department store. They gave it to the Admiral in commemoration of their service under him during World War II. According to his son, Roysher was tasked to design and execute the box, which had squared feet much like those on the missal stand he made for All Saints Church in Beverly Hills in 1953.¹⁴

¹⁴ Conversation with Martin Roysher, January 2019.



Set of Muddlers

ca. 1945

Sterling silver

5 1/4 in. (set of eight), 8 in. (single)

Roysher Family Collection

Marks: STERLING

Image Source: Hudson Roysher Electronic Archive.

These muddlers—used to stir cocktails—and the platter and serving dish on the following two pages, were designed and executed for Gump’s. Roysher explored the possibilities of mass-produced silver as the house silversmith at Gump’s, but he decided such a venture would be unsatisfying. His son, Martin, believes that making the pieces would have involved casting or other processes which left comparatively little finishing work.¹⁵

¹⁵ Conservation with Martin Roysher, November 2018.



Meat Platter

ca. 1945

Sterling silver

25 x 16 in.

The Manhattan Art & Antiques Center, New York City

Marks: STERLING / HR / HANDWROUGHT

Provenance: Freeman's Auction, Philadelphia, Pennsylvania, *Silver & Objets de Vertu*, April 18, 2013, lot 227, sold for \$2,625 (buyer's premium included); Classic Silver, New York, New York, *20th Century Decorative Arts*, May 26, 2013, lot 2064, unsold; Bonham's, New York, New York, *Fine Furniture, Decorative Arts & Silver*, June 18, 2014, lot 1106, unsold.

Image Source: Freeman's Auction.



Serving Dish

ca. 1945

Sterling silver

1 1/2 x 14 1/4 x 5 3/4 in.

Current Location: Unknown

Provenance: Freeman's Auction, Philadelphia, Pennsylvania, *Silver & Objets de Vertu*, 18 April 2013, lot 228, sold for \$750 (buyer's premium included).

Image Source: Freeman's Auction.



Ashtray (one of four)

ca. 1945

Sterling silver

3 3/8 in. diam.

The Huntington Library, Art Collections, and Botanical Gardens, 2016.26.3.1–4

Marks: HANDWROUGHT / HR / STERLING

Provenance: Roysher Family Collection.

Image Source: Photo by the author.

Roysher's son believes these ashtrays were probably another prototype for Gump's in terms of forms that could be produced in numbers by being punched out by a machine.¹⁶

¹⁶ Conversation with Martin Roysher, January 2019.



Pair of Decanters

ca. 1946

Sterling silver and mastodon ivory

9 1/4 in.

Current Location: Unknown

Marks: HR / STERLING

Provenance: Acquired by Mrs. Helen Satterlee, Hope Ranch, Santa Barbara, California; Nelson Gallery and Atkins Museum (now the Nelson-Atkins Museum of Art), 1961–1982, bequest of Helen Nace Satterlee in memory of her mother Mary Labaree Sprague Nace; Christie's East, *Continental English and American Silver*, June 17, 1982, sale 286, lot 286, sold for \$330 (buyer's premium included).

Literature: "Most Difficult of Virtues," *Los Angeles Times*, October 21, 1951, F11; "3 American Silversmiths," *American Artist* 17 (May 1953): 33; Charles Manuel, "Silversmithing: The Sheet Metal Raising Process," Master's thesis, University of Southern California, 1956, 102, no. 34; Robert Clemens Niece, *Art: An Approach* (Dubuque: W. C. Brown Co., 1959), 118; "Checklist of Acquisitions, 1961," *The Nelson Gallery and Atkins Museum Bulletin* 4, no. 2 (October 1962): 18; Christie's East, *Continental English and American Silver*, June 17, 1982, n. pag.; Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 16, fig. 5.

Image Source: Binder 4, Roysher Collection.

Roysher created objects for two luxury department stores: Gump's in San Francisco and Bullock's Wilshire in Los Angeles. This pair of decanters was sold at Bullock's in 1946. A small booklet that came with the set is now in the deaccession file at the Nelson-Atkins Museum of Art. Here, the author markets Roysher's secular work by referencing the long and rich history associated with his religious creations, thus establishing them in a long lineage of making handcrafted goods. It reads:

Hudson Roysher created designs exclusively for bullock's wilshire / hallmark of all roysher's work is the sense of weight, of an almost molten depth . . . this gives gothic richness to his designs, individually to what he creates / roysher's background is scholarly . . . an authority on the ecclesiastical history of the twelfth and thirteenth centuries, this quality persists in all his designs. / entirely handwrought, each hudson roysher piece is an original / gift shop, street floor¹⁷

Aside from a newspaper article and a letter from Roysher to Laurence Schmeckebier, this booklet is the only record providing evidence that Roysher sold work at Bullock's. No other known surviving documents have been found to date.

¹⁷ Deaccession File, DR61-6/1 and DR61-6/2, Nelson-Atkins Museum of Art, Kansas City. A forward slash indicates a new page; all punctuation has been precisely transcribed from the booklet.



Ladle

ca. 1946

Sterling silver

Current Location: Unknown

Inscriptions: Engraved letter "S"

Provenance: Made for Mr. and Mrs. Fred Kristian Storm, Los Angeles, California.

Exhibition History: *May Show*, Cleveland Museum of Art, 1946, First Prize: Silverware other than Jewelry for Group.

Literature: *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 74 and 77; Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show's Quality Entries Retain Public Approval," *Cleveland Plain Dealer*, June 9, 1946, 15D.

Image Source: Binder 4, Roysher Collection.



Blotter

1940s

Sterling silver and Sumatra cane

3 1/2 x 4 1/8 x 2 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.4

Marks: HR

Inscriptions: Engraved monogram "AY"

Provenance: Made for Albert Carl and Alys Royscher Young, Cleveland, Ohio; later in the Royscher Family Collection.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.



Letter Opener

1940s

Sterling silver and Sumatra cane

8 3/4 x 1 x 1/4 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.5

Marks: HR

Provenance: Made for Albert Carl and Alys Roysheer Young, Cleveland, Ohio; later in the Roysheer Family Collection.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.



Letter Opener

1940s

Sterling silver and Sumatra cane

9 x 1 in.

Roysher Family Collection

Marks: HANDWROUGHT / HR / STERLING

Image Source: Hudson Roysher Electronic Archive.



Perfume Bottle

1940s

Sterling silver and Sumatra cane

1 7/8 x 1 1/2 in.

Roysher Family Collection

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: Engraved letters "A" and "Y"

Provenance: Made for Alys Roysher Young, Cleveland, Ohio.

Image Source: Hudson Roysher Electronic Archive.



Cigarette Box

Late 1940s

Sterling silver and agate, cedar-lined

7/8 x 6 1/2 x 3 1/8 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.14

Marks: HANDWROUGHT / HR / STERLING

Provenance: Roysher Family Collection.

Image Source: Photo by the author.



Cigarette Holder

Late 1940s

Sterling silver and variscite

Current Location: Unknown

Image Source: Box 1, Subject File, Hudson Roysler, Margret Craver Withers Papers, 1926–2002.
Archives of American Art, Smithsonian Institution.



Decanter (third from left)
ca. 1950
Sterling silver and Sumatra cane
Current Location: Unknown

Exhibition History: *Form in Handwrought Silver*, Department of State Exhibition, 1951–1953.

Literature: “Angeleno’s Silver Bottle Joins War Against Reds,” *Los Angeles Times*, May 28, 1951, n. pag.; Albert L. Wise, “Designer, Metalsmith, Roysheer Is Kept Busy,” *College Times*, November 10, 1954, 2.

Image Source: Cleveland Museum of Art Archives.



Pair of Candelabra

ca. 1950

Sterling silver and African vermillion

Current Location: Unknown

Provenance: Made for Margaret Lecky, Los Angeles, California.

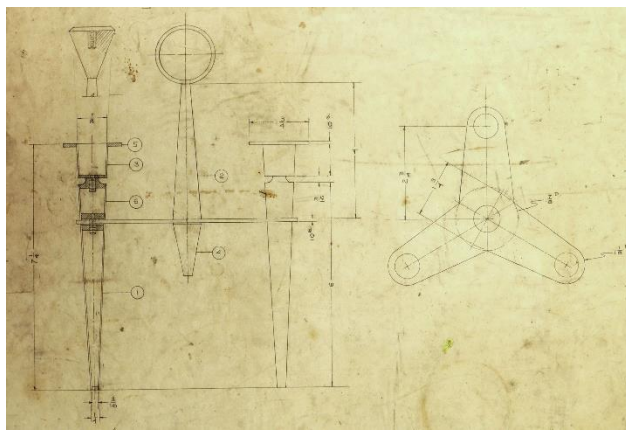
Literature: Marguerite Brooks, "Arcadia Professor's Work Helps Cause of Individual Craftsmanship," *San Gabriel Valley Sunday Tribune*, April 6, 1958, A3; Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 17, fig. 12.

Image Source: Hudson Roysher Electronic Archive.

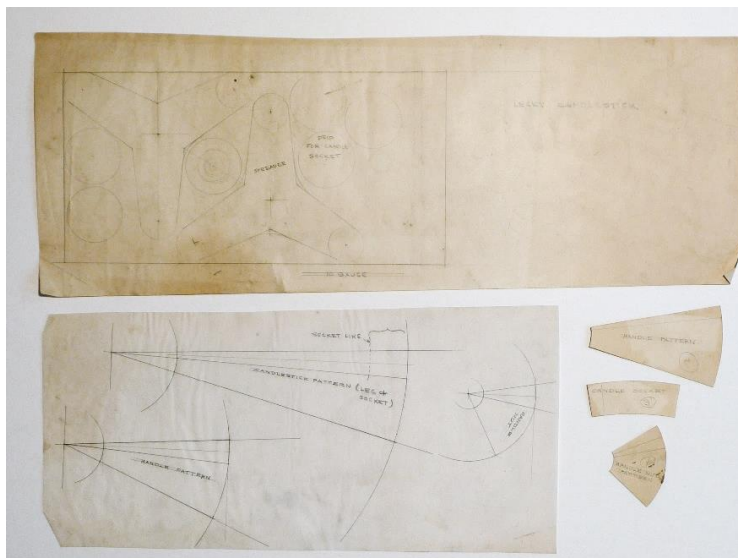
Around 1950 Roysher made a pair of candelabra for Margaret Lecky who taught bookbinding at the University of California, Los Angeles Extension from 1945. A family friend and colleague, Lecky was given these candelabra in return for her work binding several illustrated volumes of medieval ironwork for Roysher.

Each conical-shaped leg, made to hold a candle, intersects a horizontal piece of silver, called a spreader. These opposing elements create not only a strong structure but an elegant modern design with horizontal and curving lines set off by delicately angled verticals. The central stem, surmounted by a piece of carved African vermillion wood, seems to float in mid-air, a whimsical characteristic seen on other works by Roysher, such as his silver and ebony tea and coffee set from 1940.

To construct this pair of candelabra, Roysher first drafted a design with specific measurements and notations of the gauge of sheet metal to be used for each component, as seen below. He next created templates and used them to cut the silver to size. To make the legs, the trimmed pieces were formed into cones through a repeated process of annealing and hammering. The photograph on the following page shows Roysher shaping the legs, using the conical form of a ring mandrel as a guide. The seams were then soldered together. All the parts were sanded on a machine lathe, such as the type seen here. Between the various sections, Roysher attached a cap through which holes were drilled and tapped for machine screws to connect the parts through the spreader.¹⁸ The slots below the candle sockets were both ornamental and functional—hiding joint lines which otherwise might have been apparent. Overall, Roysher maintained clean joints and forms by using his knowledge of both industrial design and silversmithing.



Drawing for Pair of Candelabra. Image source: Broadside No. 3, Roysher Collection.



Templates for Pair of Candelabra. Image from: Hudson Roysher Electronic Archive.

¹⁸ Thank you, Martin Roysher, for walking me through this process (January 2019).



Roysher Forming Candelabrum Leg on Ring Mandrel. Image source: Binder 4, Roysher Collection.

Roysher Using a Machine Lathe. Image source: Marguerite Brooks, "Arcadia Professor's Work Helps Cause of Individual Craftsmanship," *San Gabriel Valley Sunday Tribune*, April 6, 1958, A3.



Ladle

Early 1950s

Sterling silver

7 1/2 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.15

Provenance: Roysher Family Collection.

Marks: HANDWROUGHT / HR / STERLING

Image Source: Photo by the author.



Sugar Tongs and Spoon

Early 1950s

Sterling silver

5 1/4 in. (tongs), 6 in. (spoon)

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.4 (tongs), 2017.26.2 (spoon)

Marks: HANDWROUGHT / STERLING / HR (spoon)

Inscriptions: Engraved letter "K"

Provenance: Made for Ruth Kukkonen, San Bernardino, California; later in the Roysher Family Collection.¹⁹

Image Source: Hudson Roysher Electronic Archive.

¹⁹ Ruth Kukkonen was Alli's half-sister.



Sauce Ladle

Early 1950s

Sterling silver

9 1/8 in.

Dr. Vernon and Madeline Parrett, Washington, promised bequest to the Huntington Library, Art Collections, and Botanical Gardens

Marks: HANDWROUGHT / STERLING / HR

Inscriptions: Engraved monogram "MVP"

Image Source: Hudson Roysler Electronic Archive.



Pair of Salt and Pepper Shakers

Early 1950s

Sterling silver and ebony

2 in.

Roysher Family Collection

Image Source: Photo by the author.



Bowl

Early 1950s

Sterling silver

1 7/16 x 4 1/2 in.

Irene Sipantzi, North Hollywood, California, promised bequest to the Huntington Library, Art Collections, and Botanical Gardens

Marks: HANDMADE / HR / STERLING

Image Source: Hudson Roysheer Electronic Archive.

Punch Ladle

ca. 1953

Sterling silver

15 in.

Current Location: Unknown

Exhibition History: *American Craftsman*, March 15–April 12, 1953, Festival of Contemporary Arts, Illini Union, University of Illinois (circulated by the Smithsonian Institution Traveling Exhibition Service immediately thereafter); *Craftsmanship*, *Los Angeles County Museum*, February 5–23, 1958.

Literature: *American Craftsman*, University of Illinois, 1953, n. pag.; *Craftsmanship* (Los Angeles: Los Angeles County Museum, 1958), 12 and 22, no. 121; Marguerite Brooks, "Arcadia Professor's Work Helps Cause of Individual Craftsmanship," *San Gabriel Valley Sunday Tribune*, April 6, 1958, A2.

Condiment Spoon

ca. 1960

Sterling silver

Current Location: Unknown

Inscriptions: Engraved letter "K"

Provenance: Made for Ruth Kukkonen, San Bernardino, California.

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: "Events for Homemakers," *New York Times*, February 11, 1961, 16.



Covered Bowl

ca. 1960

Sterling silver and African vermillion

Current Location: Unknown

Inscriptions: Engraved letter "R"

Provenance: Wedding present for Mrs. Rosenbaum, Los Angeles, California (daughter of Max Peterman, for whom Roysher made the menorah in the ecclesiastical section).

Image Source: Binder 4, Roysher Collection.

Punch Ladle

ca. 1961

Sterling silver and cane

Current Location: Unknown

Provenance: Dr. and Mrs. William Daywalt, Santa Monica, California.

Exhibition: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: “Events for Homemakers,” *New York Times*, February 11, 1961, 16.



Clock

ca. 1980

Mahogany and sterling silver

Current Location: Unknown

Provenance: Gamble House, Pasadena, California.

Literature: Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 17, fig. 13.

Image Source: Hudson Roysher Electronic Archive.

This battery-powered clock was made for the Charles and Henry Greene-designed Gamble House in Pasadena, California. Here, it was mounted on the wall by the front door from 1966 to 1992, when Randell Makinson was the Director. Following Makinson's appointment, objects not original to the house, including this clock, were removed.²⁰

²⁰ Based on a conversation with Martin Roysher, January 2019. Roysher's wife, Alli, served as a docent at the Gamble House in her retirement.

Jewelry and Accessories

Roysher created jewelry throughout his professional career; his work culminated in a sterling silver wedding crown made for his daughter, Allison, in 1981. Many of the pieces in this section were made for close friends and family, including several that were crafted for his wife, Alli. They cover the complete spectrum of accessories: earrings, necklaces, pins, brooches, bracelets, and rings. In the creation of jewelry, more so than any other area of his oeuvre, Roysher explored lapidary work—the labor-intensive process of sawing, grinding, and polishing precious stones and gems. Varieties he used include jade, turquoise, sardonyx, chrysoprase, obsidian, opal, topaz, and amethyst. He also incorporated pearls, coral, and boar's tusk into his work.



Wedding Crown

1981

Sterling silver

3 x 3 3/4 in.

Roysher Family Collection, made for Allison Wittenberg



Pair of Earrings

Early 1930s

Sterling silver

3/4 x 3/4 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.9.1-.2

Marks: HR

Inscriptions: Applied letter "Y"

Provenance: Made for Alys Roysher Young, Cleveland, Ohio; later in the Roysher Family Collection.

Image Source: Photo by the author.

Pendant and Earrings

ca. 1933

Sterling silver

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1933, Second Prize.

Literature: William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 20, no. 5 (May 1933): 73; "Enamel on Metal Stands Out in Crafts Exhibits at Museum of Art May Show," *Cleveland Plain Dealer*, June 11, 1933, 8.

Ring

ca. 1934

Gold

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1934.



Ring

Late 1930s
Sterling silver
Size 8
Private Collection

Marks: 925 S / HR

Provenance: Collection of a California lady, acquired in the mid to late 1960s; later in a private collection.

Image Source: Photo by the author.



Belt Buckle

Late 1930s

Sterling silver

1 3/4 x 1 1/8 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.8

Marks: HANDWROUGHT / HR / STERLING

Inscription: Monogram "ACY"

Provenance: Made for Albert Carl Young, Cleveland, Ohio; later in the Roysher Family Collection.

Image Source: Photo by the author.



Belt Buckle

Late 1930s

Sterling silver

1 3/4 x 3/4 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.7

Marks: HANDWROUGHT / HR / STERLING

Inscription: Monogram "AJB"

Provenance: Made for an unknown individual; later in the Royscher Family Collection.

Image Source: Photo by the author.



Pin

1940s

Sterling silver

1 3/4 x 1 1/2 in.

Roysher Family Collection

Marks: HR / HANDWROUGHT / STERLING

Inscriptions: Engraved letter "R"

Provenance: Made for Alli Ritari Roysher.

Image Source: Hudson Roysher Electronic Archive.



Pin

1940s

Sterling silver

1 3/16 x 2 1/8 in.

Roysher Family Collection

Inscriptions: Engraved monogram "FRR"

Provenance: Made for Roysher's mother, Florence Ruby Roysher.

Image Source: Hudson Roysher Electronic Archive.



Pin
1940s
Sterling silver
2 1/2 in.
Roysher Family Collection

Marks: STERLING

Provenance: Made for Alli Ritari Roysher.

Image Source: Photo by the author.



Brooch

1940s

Sterling silver and turquoise

1 1/8 x 1 3/8 in.

Private Collection

Marks: HR / STERLING

Provenance: Roysher Family Collection, made for Alli Ritari Roysher.

Image Source: Photo by the author.



Locket

1940s

Sterling silver and snowflake obsidian

2 in.

Roysher Family Collection

Marks: STERLING / HR / HANDWROUGHT

Inscriptions: Monogram "AR"

Provenance: Made for Alli Ritari Roysher.

Image Source: Photo by the author.



Pin
1940s
Sterling silver
2 3/8 in.
Roysher Family Collection

Marks: HR / STERLING / HANDWROUGHT

Provenance: Made for Alli Ritari Roysher.

Image Source: Photo by the author.



Brooch

1940s

Sterling silver and sardonyx

1 7/8 in. sq.

Roysher Family Collection

Marks: STERLING / HR

Inscriptions: Monogram "ARR"

Provenance: Made for Alli Ritari Roysher.

Exhibition History: *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.

Image Source: Photo by the author.



Pair of Earrings

1940s

Sterling silver

1/2 x 1/2 in.

Roysher Family Collection

Provenance: Made for Alli Ritari Roysher.

Image Source: Photo by the author.



Cufflinks

1940s

Sterling silver

3/4 x 1/2 in.

Roysher Family Collection

Marks: HR / STERLING

Inscriptions: Applied letter "R"

Image Source: Courtesy of Martin Roysher.



Pair of Earrings

1940s

Sterling silver

1 1/2 in.

Roysher Family Collection

Marks: STERLING

Provenance: Made for Alli Ritari Roysher.

Image Source: Photo by the author.



Brooch

1940s

Jade and sterling silver

2 3/16 in. diam.

Roysher Family Collection

Marks: HANDWROUGHT / HR / STERLING

Provenance: Made for Alli Ritari Roysher.

Image Source: Hudson Roysher Electronic Archive.

Roysher undoubtedly developed an interest in jade either through his association with Gump's department store in San Francisco or through the West Coast's growing interest in Asian culture. A copy of A. Livingston Gump's *Jade Hunt* (1937) was one of many books found in Roysher's library. According to Gump: "Jade, to the Chinese, is 'the quintessence of Heaven and Earth.' They see it in [ritualistic] qualities which are found in no other stone."²¹ With this piece of jade, Roysher delicately carved a koi fish and flower into the brooch's design, thus participating in a centuries-old tradition which honored the virtues of this cherished stone.

²¹ A. Livingston Gump, *Jade Hunt* (San Francisco: H .S. Crocker Co. Inc., 1937), n. pag.

Brooch and Earrings

ca. 1941

Sterling silver and sardonyx

Current Location: Unknown

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941.

Pendant and Earrings

ca. 1941

Sterling silver, topaz, and amethyst

Current Location: Unknown

Exhibition History: *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1–30, 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942.



Locket

1945

Sterling silver

3 x 2 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.26.5

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: Engraved monogram "AR" (front), "To Alli Christmas 1945" (reverse)

Provenance: Roysher Family Collection, made for Alli Ritari Roysher.

Image Source: Hudson Roysher Electronic Archive.

Bride's Sachet

ca. 1946

Sterling silver

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1946.

Literature: Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.

Bracelet and Earrings

ca. 1946

Sterling silver

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1946, Second Prize.

Literature: William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 61; Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.

Ornament

ca. 1946

Sterling silver and coral

Current Location: Unknown

Literature: Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.



Necklace, Earrings, and Ring

ca. 1946

Sterling silver

16 in. (necklace)

Roysher Family Collection, made for Alli Ritari Roysher (location of ring unknown)

Marks: HR / STERLING

Exhibition History: *May Show*, Cleveland Museum of Art, 1946, Second Prize.

Literature: William M. Milliken, "Review of the Exhibition," *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 61; "May Show Opens to Record Crowd; Sales Exceed 1945's," *Cleveland Plain Dealer*, May 1, 1946, 11; Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.

Image Source: Photos by the author.

Brooch and Bracelet

ca. 1946

Gold and boar's tusk

Current Location: Unknown

Provenance: Mrs. Fletcher Williams.

Literature: May Show Records, Cleveland Museum of Art, 1946; Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.

Brooch and Earrings

ca. 1946

Sterling silver and chrysoprase

Current Location: Unknown

Exhibition History: *May Show*, Cleveland Museum of Art, 1946.

Literature: Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, "May Show Crafts Extensive; Graphic Arts Much Less So," *Cleveland Plain Dealer*, June 2, 1946, 16D.



Necklace

1950s

Sterling silver and possibly jade and carnelian

Current Location: Unknown

Provenance: Made for Doris Duke, Los Angeles, California.

Image Source: Binder 4, Roysher Collection.

Doris Duke, for whom this necklace was made, is often referred to as “the richest girl in the world.”²² She was the daughter of James Buchanan Duke, founder of the American Tobacco Company and is the namesake of what would become Duke Energy and Duke University. She inherited a sizeable amount from her father in 1925. In 1953, Duke bought the Los Angeles estate, Falcon Lair. A socialite and philanthropist, she divided her time between Los Angeles, the East Coast, and her Hawaiian residence, which she called Shangri La (now the Shangri La Museum of Islamic Art, Culture & Design).²³ Despite what may have been a fascinating story behind the commission of this necklace, no archival documents revealing its story have been found.

²² “Doris Duke at 21 is Wealthiest Girl,” *New York Times*, November 22, 1933, 21.

²³ For more on Duke see: Pony Duke, *Too Rich: The Family Secrets of Doris Duke* (New York: Harper Collins, 1996) and Sallie Bingham, *The Silver Swan: In Search of Doris Duke* (New York: Farrar, Straus and Giroux, 2019).



Pair of Earrings

1950s

Gold and jade

Roysher Family Collection

Provenance: Made for Alli Ritari Roysher.

Image Source: Hudson Roysher Electronic Archive.



Pair of Earrings

post-1965

Gold, black opal, and pearl

2 in.

Eleanor Casanova, Monterey Park, California

Image Source: Hudson Roysheer Electronic Archive.



Cuff

Late 1970s/early 1980s

18K gold

3 in. diam.

Roysher Family Collection

Marks: HR / 18K

Provenance: Made for Alli Ritari Roysher as an anniversary present.

Image Source: Photo by the author.



Wedding Crown

1981

Sterling silver

3 x 3 3/4 in.

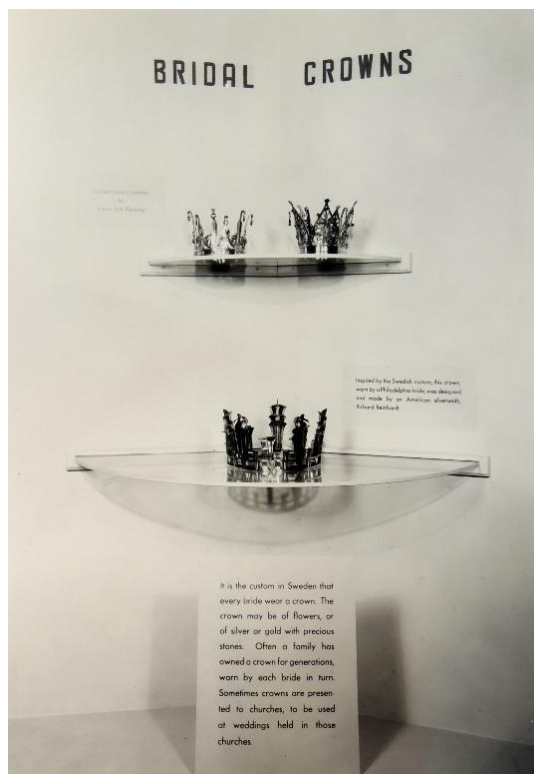
Roysher Family Collection, made for Allison Wittenberg

Marks: HR / STERLING

Literature: Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 18, fig. 14.

Image Sources: Binder 4, Roysher Collection.

Following the Swedish custom, Roysher made this wedding crown for his daughter Allison in 1981. Bridal crowns received special notice in the exhibition, *Form in Handwrought Silver*, held at The Metropolitan Museum of Art in 1949, as seen here.



Display of Bridal Crowns. Image Source: Box 3, Exhibitions: Form in . . . Folder, Margret Craver Withers Papers, 1926–2002. Archives of American Art, Smithsonian Institution.

Maces and Academic Regalia

Roysher handcrafted five maces during his career for universities in California, New York, and Florida. Maces are carried by university officials at ceremonial events such as commencement. Throughout history, these objects have had authoritative connotations, first in the form of a type of medieval weapon known as a battle-mace and second as a royal scepter. Thereafter, they evolved into a works of art used in academic rituals.²⁴



Mace (detail)
1955
Sterling silver
42 in.
University of Southern California

²⁴ For a detailed discussion of maces, see William S. Heckscher, *Maces: An Exhibition of American Ceremonial Academic Scepters in Honor of the Inauguration of President Terry Sanford, October 18, 1970* (Raleigh: Duke University Museum of Art, 1970).

University of Southern California



Mace

1955

Sterling silver

42 in.

University of Southern California

Marks: HR / STERLING

Inscriptions: UNIVERSITY OF SOUTHERN CALIFORNIA • 1880

Exhibition History: Harris Hall, Exposition Boulevard, Los Angeles, until November 9, 1955.

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "Silver Mace Given Place at SC Ceremony," *Los Angeles Times*, June 10, 1955, 13; "Symbol of the Authority of the University," *Southern California Alumni Review* XXXVII, no. 1 (October 1955): 12; "'Song of Victory' Abstraction Hits High Color, Form Notes," *Los Angeles Times*, October 30, 1955, E9; Marguerite Brooks, "Arcadia Professor's Work Helps Cause of Individual Craftsmanship," *San Gabriel Valley Sunday Tribune*, April 6, 1958, A2; Pauline Collier, "Old Art Nurtured," *Star News*, October 7, 1958, 22; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 52; "Home Displays to Raise Church Funds," *Arcadia Tribune*, April 14, 1966, 26; Peggy Sullivan, "Roysher to Give Lecture," *College Times*, February 8, 1967, 1; Laurinda Keys, "Arcadia Metalsmith Teacher Wins Honor," *Arcadia Tribune*, September 19, 1974, A2; "Artist Hudson Roysher Dies," *Huntingdon Daily News*, July 17, 1993, 8; "Deaths," *Daily Globe*, July 12, 1993, 7; "The Inauguration of Chrysostomos L. Nikias as the Eleventh President of the University of Southern California," October 15, 2010, 43.

Image Sources: "Symbol of the Authority of the University," *Southern California Alumni Review* XXXVII, no. 1 (October 1955): 12 (right), Binder 4, Roysher Collection (all other photos).

Syracuse University, New York



Mace

1959

Sterling silver, Indian carnelian, and Brazilian lapis lazuli

42 in.

Syracuse University, University Art Collection, Sims Hall, gift of Dr. Gordon D. Hoople, 59.35

Marks: HR / STERLING

Inscriptions: THE UNIVERSITY OF THE STATE OF NEW YORK / SYRACUSE UNIVERSITY: FOUNDED AD 1870 / METHODIST EPISCOPAL CHURCH / UNIVERSITAS ET CIVITAS : COMMUNITAS / ONONDAGA : KEEPERS OF THE FIRE / SUOS CULTORES SCIENTIA CORONAT / EXCELSIOR

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: Pauline Collier, “Old Art Nurtured,” *Star News*, October 7, 1958, 15; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; Laurence Eli Schmeckebier and Alexandra K. Schmeckebier, *The Syracuse University Collection, 1964: Painting, Drawing, Sculpture* (Syracuse: Syracuse University School of Art, 1964), n. pag.; Peggy Sullivan, “Roysher to Give Lecture,” *College Times*, February 8, 1967, 1; William S. Heckscher, *Maces: An Exhibition of American Ceremonial Academic Scepters in Honor of the Inauguration of President Terry Sanford, October 18, 1970* (Raleigh: Duke University Museum of Art, 1970), 42–43; Index of American Sculpture, University of Delaware, 1985; “Deaths,” *Daily Globe*, July 12, 1993, 7; “Artist Hudson Roysher Dies,” *Huntingdon Daily News*, July 17, 1993, 8.

Image Sources: Binder 4, Roysher Collection, (upper left and center and lower left and center), Hudson Roysher Electronic Archive (upper and lower right).

In 1958, Syracuse University held a competition to procure a new mace, one that would replace the original carved from wood.²⁵ Ten candidates from across the country were selected (Roysher was recommended by his friend, and then the Director of the School of Art at Syracuse, Laurence Schmeckebier). A committee narrowed the number down to two finalists: Roysher and Arthur Pulos, a silversmith and instructor at Syracuse who served as a Professor of Industrial Design from 1955–1982.²⁶ Pulos also began working as the Design Instructor in the College of Architecture and Fine Arts at the University of Illinois in 1938, immediately following Roysher’s appointment to USC.²⁷ Roysher was notified in September of 1958 that his design had been chosen.²⁸

The University specified that the mace be approximately forty-two inches long and made of high-quality materials such as precious metals, stones, and wood. It was necessary that the symbolism chosen would address the school’s Methodist origin, its civic cooperation, and the authority of the Board of Regents. The maker was also to represent the University’s diverse opportunities, focus on the liberal arts, research achievements, school colors, and relationship to the Onondaga tribe.²⁹

²⁵ “University Professor and Dean Emeritus John Palmer Named as Syracuse University Mace Bearer,” *Syracuse University News*, April 5, 2018, <https://news.syr.edu/blog/2018/04/05/university-professor-and-dean-emeritus-john-palmer-named-as-syracuse-university-mace-bearer/>

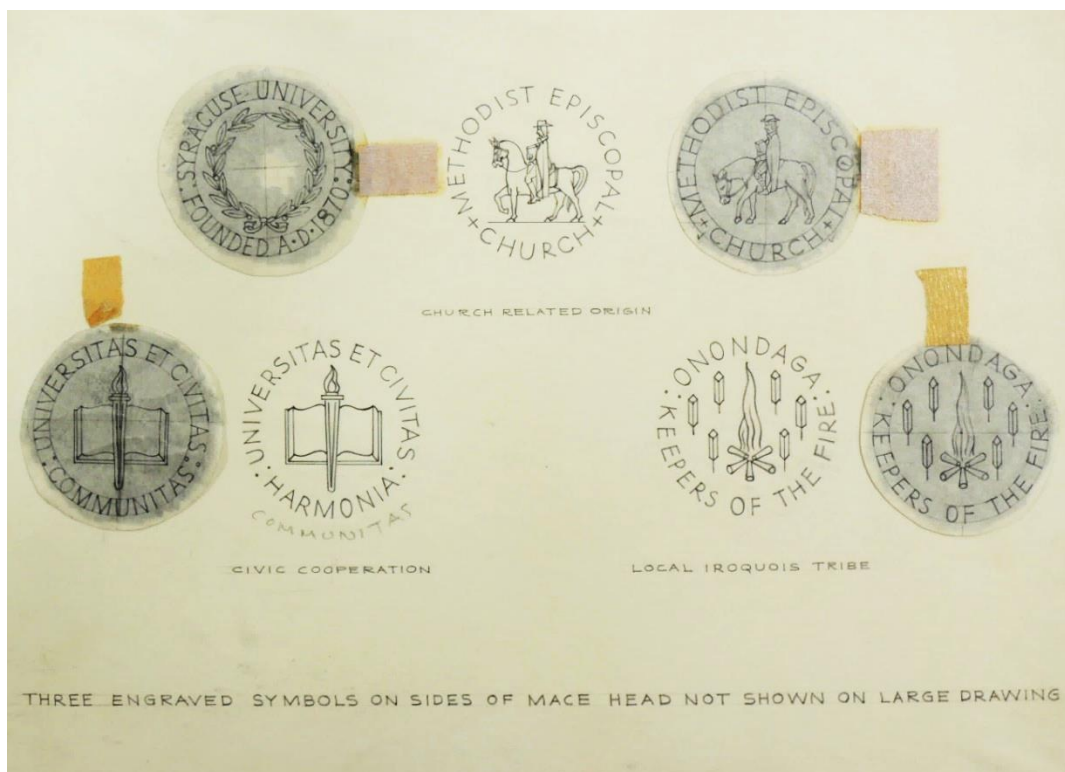
²⁶ Telegram from Laurence Schmeckebier to Roysher, August 18, 1958, Box 1, Syracuse University, Roysher Collection.

²⁷ Arthur J. Pulos, “Metalsmithing in the 1940s and 1950s: A Personal Recollection,” *Metalsmith* 3, no. 2 (Spring 1983): 23.

²⁸ Letter from John F. Olson to Roysher, September 19, 1958, Box 1, Syracuse University, Roysher Collection.

²⁹ “Syracuse University: Specifications for a University Mace,” Box 1, Syracuse University, Roysher Collection.

After Roysher's design was chosen, the committee requested three changes to his proposal before he could officially start working: (1) that the lettering on the head of the mace read: "The University of the State of New York" rather than "Board of Regents of the State of New York," (2) that the figure of a circuit-riding pastor relating to the school's Methodist origin "have a less 'aristocratic parade horse'" feel, and (3) that the word "Harmonia" be replaced in the phrase Roysher chose for the medallion that symbolized the relationship between the University and the city.³⁰ Seen below, the changes were easily made and the horse was redrawn and submitted to the committee to look more like a "trail animal" than a "parade horse."³¹ In a letter to John Olson, Assistant to the Chancellor, Roysher explains that "perhaps some twenty years spent in proximity to western ponies and the last three years very close to [the] Santa Anita track has made me forget to some extent the more solidly built and less flamboyant animal which trudged out so many weary miles in earnest missions on our forested Eastern frontier."³² The drawings below illustrate the proposed changes, and they are indicative of one of the many instances that the design process was often a collaborative effort between Roysher and his clients.



Three Engraved Symbols on Sides of Mace. Image source: Oversize Box 4, Roysher Collection.

³⁰ Letter from John F. Olson to Roysher, September 19, 1958, Box 1, Syracuse University Folder, Roysher Collection.

³¹ Letter from Roysher to John F. Olson, March 9, 1959, Box 1, Syracuse University Folder, Roysher Collection.

³² Letter from Roysher to John F. Olson, September 30, 1958, Box 1, Syracuse University Folder, Roysher Collection.

California State University, Los Angeles



Mace

1960

Sterling silver

43 in.

John F. Kennedy Memorial Library, California State University, Los Angeles

Inscriptions: LOS ANGELES STATE COLLEGE / 1947 / CALIFORNIA STATE UNIVERSITY
LOS ANGELES / 1972

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961 (lent by President Howard S. McDonald).

Literature: Pauline Collier, “Old Art Nurtured,” *Star News*, October 7, 1958, 22; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; “Home Displays to Raise Church Funds,” *Arcadia Tribune*, April 14, 1966, 26; George Kambe, “Prof. Hudson Roysher: One of the World’s Best Silversmiths,” *College Times*, July 3, 1966, 10; Peggy Sullivan, “Roysher to Give Lecture,” *College Times*, February 8, 1967, 1; Bert Mann, “‘HR’ Etched in Silver is Artist’s Mark of Integrity,” *Los Angeles Times*, February 12, 1967, 1; Laurinda Keys, “Arcadia Metalsmith Teacher Wins Honor,” *Arcadia Tribune*, September 19, 1974, A2; “Deaths,” *Daily Globe*, July 12, 1993, 7; “Artist Hudson Roysher Dies,” *Huntingdon Daily News*, July 17, 1993, 8.

Image Source: Binder 4, Roysher Collection.

The mace’s head shows the College’s seal, and it is surmounted by a finial in the form of three floral buds representing the bird of paradise, Los Angeles’s official flower. The three buds stand for school’s commitment to the arts, letters, and the sciences. The foot of the mace is

engraved with a poppy, the state flower of California while zigzag designs on the mace's head, knop, and foot symbolize Southern California's mountainous landscape. The silver used to make this work was supplied by the Los Angeles State College Foundation.³³

³³ *Los Angeles State College Summer Sessions '62*, Brochure, Box 2, Installations Folder, Roysher Collection.

Small-Scale Model of California State University, Los Angeles Mace
Late 1960s
Sterling silver
Current Location: Unknown

Provenance: President John A. Greenlee.



President's Medal

ca. 1965

Sterling silver and enamel

Current Location: Unknown

Inscriptions: CALIFORNIA STATE COLLEGE • AT LOS ANGELES

Image Source: Hudson Roysher Electronic Archive.

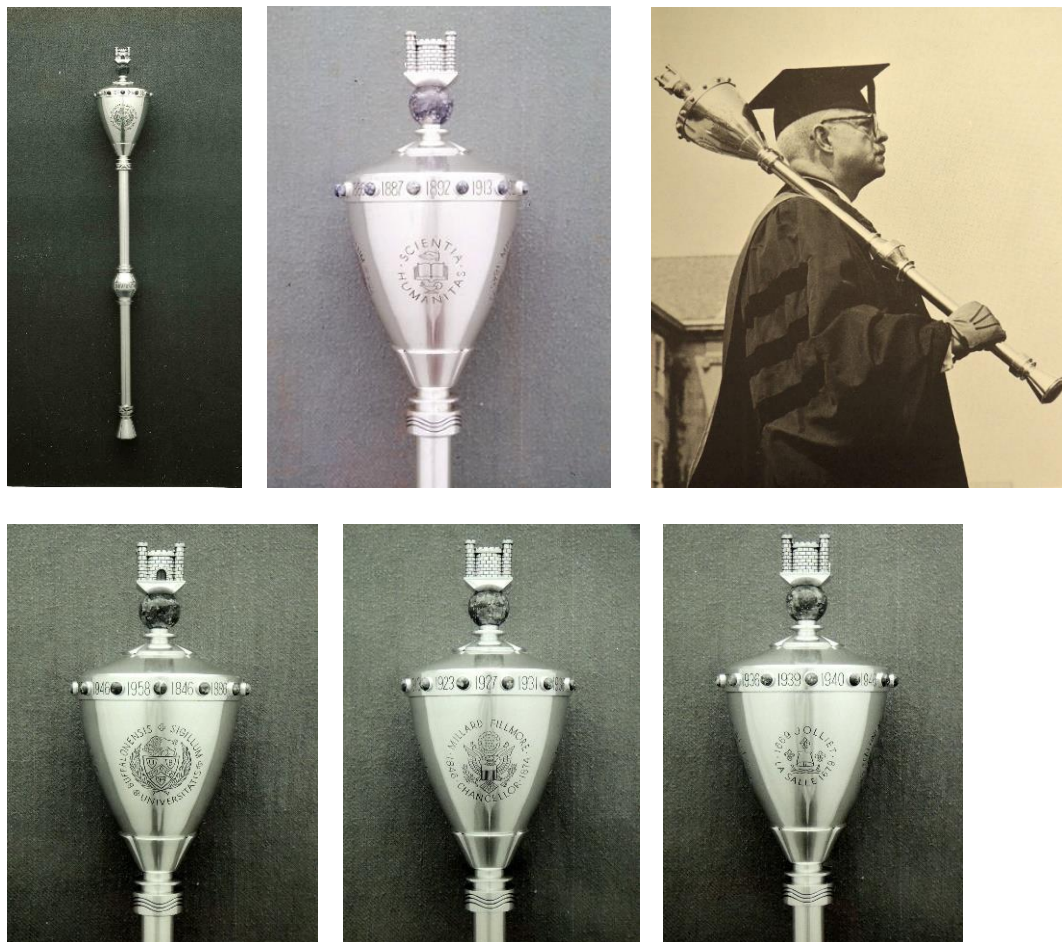


In 1965, Roysher was commissioned to make around sixteen President's Distinguished Service Awards. Here, he is seen engraving the letters around the perimeter of each medal.³⁴

Roysher Engraving Medals. Image source: Binder 4, Roysher Collection.

³⁴ Memorandum from David M. Thompson to Roysher, February 11, 1965, Box 1, CSCLA Medal Folder, Roysher Collection.

University of Buffalo (now the State University of New York at Buffalo)



Mace

1961–1962

Sterling silver and lapis lazuli

42 in.

State University of New York at Buffalo

Inscriptions: 1846 / 1886 / 1887 / 1892 / 1913 / 1923 / 1927 / 1931 / 1936 / 1939 / 1940 / 1946 / 1958 / SIGILLUM UNIVERSITATIS BUFFALONENSIS / SCIENTIA HUMANITAS / 1846 • MILLARD FILLMORE • 1874 • CHANCELLOR / 1669 JOLLIET • LA SALLE 1679

Literature: “Admiring UB’s New Mace,” *Buffalo Evening News*, June 8, 1962, 29; “Commencement,” *Buffalo Alumnus* 29, no. 4 (October 1962): n. pag.; Peggy Sullivan, “Roysher to Give Lecture,” *College Times*, February 8, 1967, 1; “Deaths,” *Daily Globe*, July 12, 1993, 7; “Artist Hudson Roysher Dies,” *Huntingdon Daily News*, July 17, 1993, 8.

Image Sources: Binder 4, Roysher Collection (upper left and lower row), Hudson Roysher Electronic Archive (upper center), *Buffalo Alumnus* (upper right).

This mace is surmounted by a finial in the form of a medieval walled city, symbolizing Buffalo. It is positioned atop a lapis lazuli orb representing the University's international character. A band of alternating howlite and lapis cabochons (blue and white being the school's colors) encircles the rim of the mace's head. These stones are intersected by the founding dates of the school's thirteen colleges: 1846 (Medicine), 1886 (Pharmacy), 1887 (Law), 1892 (Dentistry), 1913 (Letters, Arts, and Sciences), 1923 (Millard Fillmore College), 1927 (Business and Administration), 1931 (Education), 1936 (Social Work), 1939 (Graduate School of Arts and Sciences), 1940 (Nursing), 1946 (Engineering), 1958 (University College).³⁵ Four engraved medallions on the mace's head represent the following: (1) the seal of the University of Buffalo, (2) the arms of the United States above which the name of President Millard Fillmore is inscribed—Fillmore was the University's chancellor from 1846–1874, (3) a boat surrounded by three fleur-de-lis representing the early survey of the area by French explorers, and (4) an open book encircled by the phrase "Scientia Humanitas" symbolizing the school's educational mission. The motto, *Universitas et Civitas: Communitas*, appears around the shaft's knop and "signifies the dynamic and creative relationship between the university and the City of Buffalo."³⁶ The ends of the shaft are engraved with three wavy lines to symbolize intellect and the nearby waters of the Niagara River and the Great Lakes.³⁷

³⁵ Letter from Roysher to John T. Norton, January 20, 1962, Box 1, Buffalo Folder, Roysher Collection.

³⁶ *Ibid.*

³⁷ "Admiring UB's New Mace," *Buffalo Evening News*, June 8, 1962, 29.

Bethune-Cookman College (now Bethune-Cookman University)



Mace

1969–1971

Sterling silver and East Indian rosewood

42 in.

Bethune-Cookman University

Inscriptions: UNIVERSITY SENATE OF THE METHODIST CHURCH / BETHUNE-COOKMAN COLLEGE / 1872 / 1904 / 1923 / OUR WHOLE SCHOOL FOR CHRISTIAN SERVICE

Image Source: Hudson Roysher Electronic Archive.

Roysher extended his social justice concerns to his silversmithing when he decided to make a below-price silver and rosewood mace for Bethune-Cookman University. As recalled by his children, Roysher did this because he believed in the mission of historically black colleges.³⁸ The school's president, Dr. Richard V. Moore, had seen the mace Roysher created for Syracuse University during the 1969 commencement ceremony and hoped that he could make a mace for Bethune-Cookman as well. Unfortunately, Moore informed Roysher that he only had one thousand dollars to invest, but Roysher responded: "You are right in your appraisal that \$1,000.00 will not cover the cost of a handwrought silver mace. However, if it meets with your approval, I should

³⁸ Conversation with Martin Roysher and Allison Wittenberg, March 2019.

like to make a silver mace regardless of the cost factor and consider the difference . . . as my gift to Bethune-Cookman College.”³⁹ Knowing how moved Roysher was after the assassination of Martin Luther King Jr., it seems fitting that King’s wife, Coretta Scott King, spoke at the 1970 commencement, where Roysher’s mace was revealed. That May, Roysher wrote to Moore congratulating them on the ceremony. He also expressed to Moore that “Mrs. Coretta Scott King has earned the love and respect of our entire nation. History will mark Martin Luther King as one of the great men of our time.”⁴⁰

³⁹ Letter from Richard Moore to Roysher, June 23, 1969 and letter from Roysher to Moore, June 27, 1969, Box 1, Bethune-Cookman Folder, Roysher Collection.

⁴⁰ Roysher to Richard Moore, May 17, 1970, Box 1, Bethune-Cookman Folder, Roysher Collection.

Industrial Design

The works in this section are few, but they are evidence of Roysher's career in the industrial design field. When Roysher was a staff designer at Designer's for Industry in Cleveland, he must have worked on several different objects; although, only a small number of items were identified in his archives. Many firms also held the rights to patents, thus adding to the difficulty of understanding what products Roysher had a part in creating. He only obtained a patent for the *Deluxe Autopoint Pencil* while in Cleveland, but in the 1940s, he patented three items: two tools and a projector known as the *Scribe Visualizer*. He also created a prototype for a Saarinenesque chair, and when he began making liturgical objects in the 1950s, he partnered with the Stanislaus Mill and Manufacturing Company to create the *Roysher Episcopal Pew*, which the firm constructed for at least two churches in Southern California.



Designed by Hudson Roysher for the Visualizer Company, Beverly Hills, California

Scribe Visualizer

1948–1950

12 1/4 x 16 1/2 x 26 1/2 in. (case), 14 x 8 x 11 in. (head)

Patent No.: US2529664A



Designed by Hudson Roysher, Designers for Industry, Inc., for the Clark Controller Company

Control and Cabinet

ca. 1936–1937

Steel and copper with black enamel, chrome, and red finish

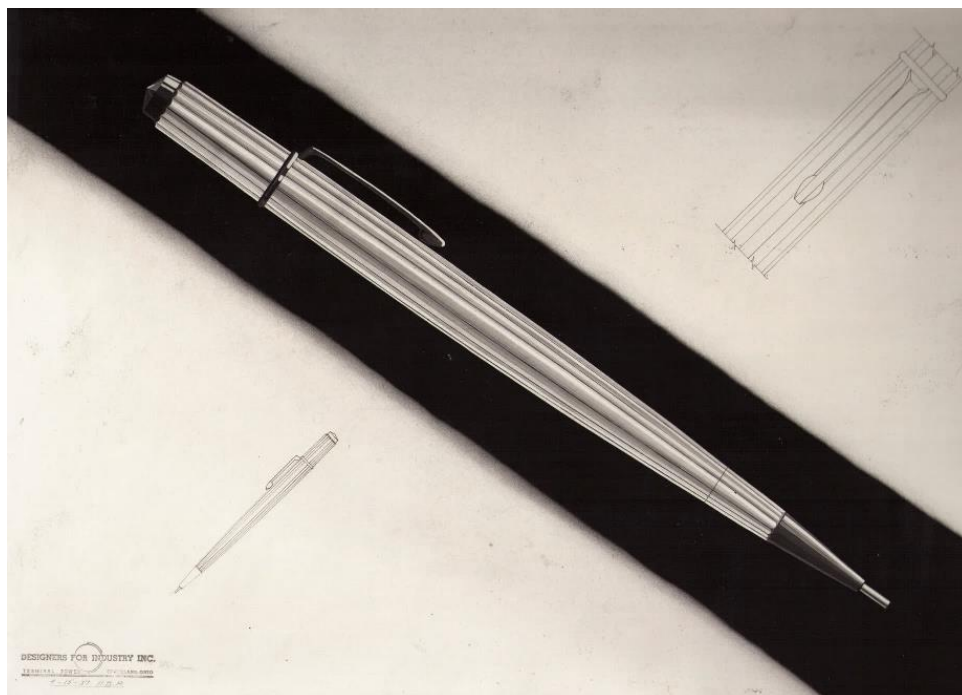
Image Source: Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection.



Designed by Hudson Roysher, Designers for Industry, Inc., for the Cleveland Welding Company

Roadmaster Bicycle Supreme
1937

Image Source: Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection.



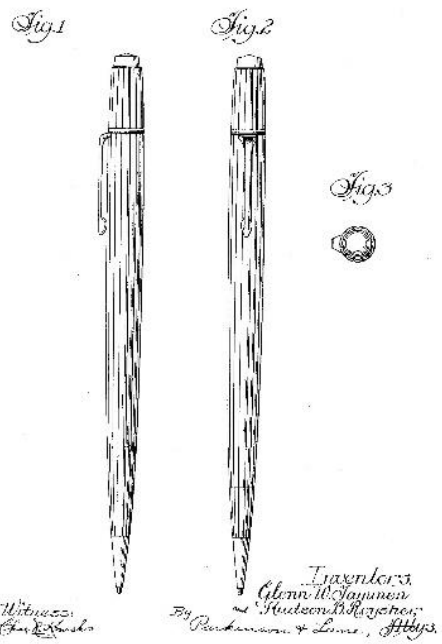
DESIGNERS FOR INDUSTRY INC.
 1000 10th St. N.W.
 WASHINGTON, D.C.

March 22, 1938.

G. W. TAMMEN ET AL.
 .1871L
 Filed Mar. 12, 1933

Des. 108,899

Designed by Hudson Roysher and Glenn W. Tammen,
 Designers for Industry, Inc., for the Autopoint Pencil
 Company

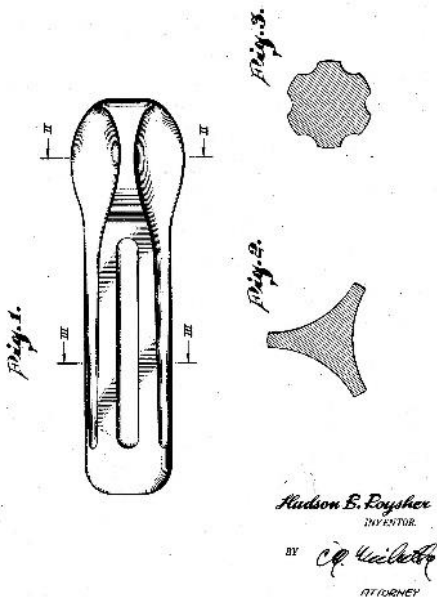


Deluxe Autopoint Pencil
 1938
 Plastic and gold plate
 Patent No.: USD108899S

Image Sources: Binder 4, Roysher Collection and
 Google Patents.



June 28, 1949. H. B. ROYSHER Des. 154,326
 NON-ROLLING TORQUE TOOL HANDLE
 Filed Nov. 29, 1947



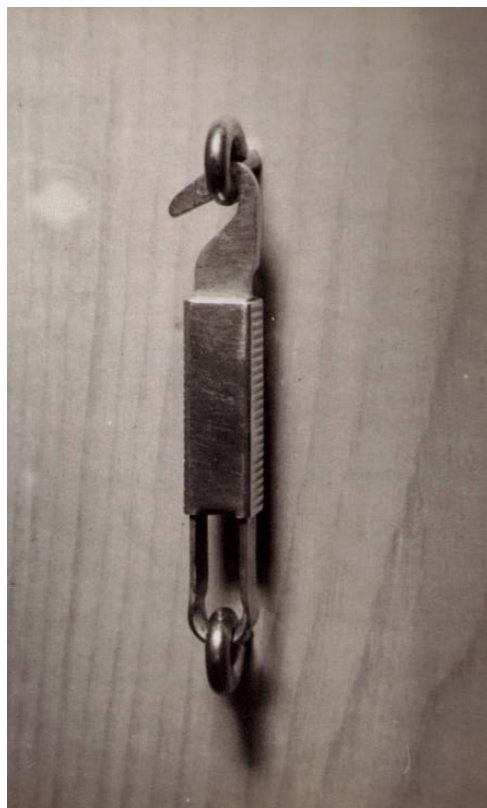
Designed by Hudson Royscher

Non-Rolling Torque Tool Handle

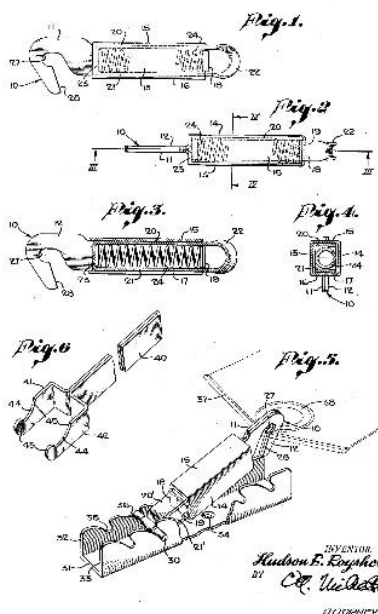
1947-1949

Patent No.: USD154326S

Image Sources: Binder 4, Royscher Collection and Google Patents.



Feb. 28, 1950 H. B. ROYSHER 2,499,077
 TENSION CATCH
 Filed Dec. 12, 1947



Designed by Hudson Roysher for Nes-Ries Incorporated, Los Angeles, California

Tension Catch

1947–1950

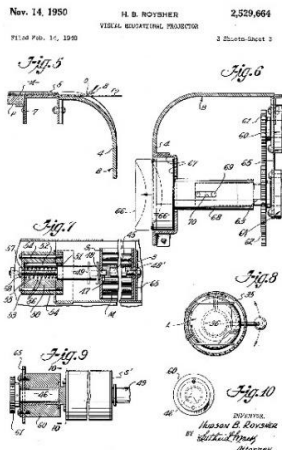
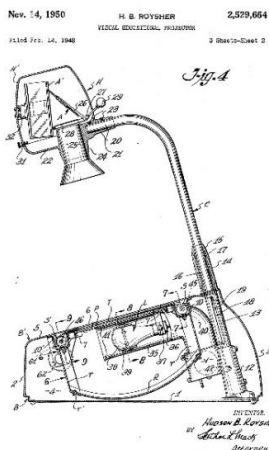
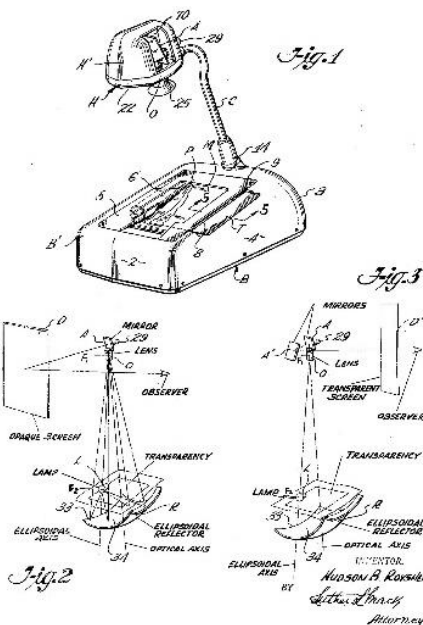
Steel with cadmium plate finish

Patent No.: US2499077A

Image Sources: Oversize Box 3, Industrial Design Oversize Originals, Roysher Collection and Google Patents.



Nov. 14, 1950 H. B. ROYSHER 2,529,664
 VISUAL EDUCATIONAL PROJECTOR
 Filed Feb. 14, 1948 3 Sheets-Sheet 1



Designed by Hudson Roysher for the Visualizer Company, Beverly Hills, California

Scribe Visualizer
 1948–1950

Plastic and chromium
 12 1/4 x 16 1/2 x 26 1/2 in. (case), 14 x 8 x 11 in. (head)
 Patent No.: US2529664A

Literature: “Huge Housing for New Visualizing Device Poses Interesting

Molding Problems,” *Pacific Plastics* 6, no. 2 (February 1948): 11–12; *U.S. Industrial Design 1949–1950* (New York: Studio Publications, 1949), 79.

Image Source: Binder 4, Roysher Collection and Google Patents.



Designed by Hudson Roysher

Chair

ca. 1949

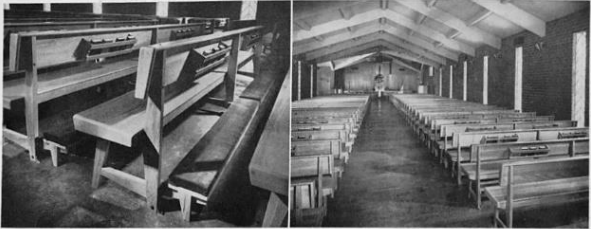
Upholstered fiberglass shell on steel frame

34 x 43 x 43 in.

Roysher Family Collection

Image Source: Photo by the author.

Interior of St. Marks Episcopal Church



One of the latest examples of beautiful architecture and perfect appointments is the Saint Marks Episcopal Church of Van Nuys, California. The combination of architecture by Mr. Carleton Monroe Winslow, A.I.A., designing by Mr. Hudson Roysher, S.I.D., and the craftsmanship of STANISLAUS MILL AND MFG. COMPANY, achieved this sanctuary of dignified beauty which seems to invite those who would worship God. The Rector is The Reverend Dennis Bennett.


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Phone 2-2623



Mr. Hudson Roysher has an academic and professional record probably not equalled or surpassed by any other man in his field. He has received the diploma from Cleveland Art Institute, (1934); the B.S. degree from Western Reserve University, (1934); and the M.F.A. degree from the University of Southern California (1948).

MR. ROYSHER is recognized as one of America's most distinguished industrial designers and silversmiths. His current work is limited to the design and fabrication of ecclesiastical silver and appointments. This work, plus many great pieces he has done in the past, has been shown and honored professionally throughout the world. His work has been shown at the University of Illinois Festival of Arts (1953); Exhibition of Contemporary Religious Art at DeYoung Memorial Museum in San Francisco (1952); and the American Federation of Arts traveling show (1952-53). He received the first prize for design and execution of handwrought silver at the Annual May Show of the Cleveland Museum of Art in the years 1923, 1924, 1936 and 1940. He has also received special prizes for continued excellence in the years 1941 and 1946. He has taught at the University of Illinois, University of Southern California, Chouinard Art Institute, Los Angeles State College, University of Minnesota, Scripps College and the University of California, Los Angeles.

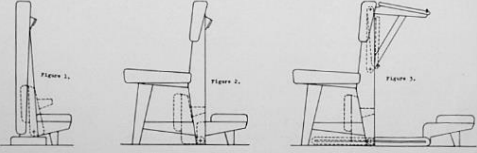


Figure 1 shows the pew screen with kneeler in position. Dotted lines show kneeler completely out of the way in the raised position. These kneelers are balanced for ease of raising and lowering.

Figure 2 depicts the end of the pew with the kneeler down. Note that the usual pew end is omitted giving the pew distinction and ultimate accessibility.

Figure 3 shows the pew for the choir with both kneeler and music holder. The extended kneeler makes it possible for choir members to kneel comfortably while easily reading their music. This arrangement is also used on the pew screen for the front choir seat. The prie-dieu has this same arrangement on the screen in front of the clergy seat.



Designed by Hudson Roysher for the Stanislaus Mill and Manufacturing Company, Modesto, California

Roysher Episcopal Pew

Mid-1950s

Oak-veneered plywood and iron

Saint Mark's Episcopal Church, Van Nuys, California

Image Sources: Box 2, Industrial Design, Roysher Episcopal Pew, Roysher Collection (upper row), courtesy of Saint Mark's Episcopal Church, Van Nuys (lower row).



Designed by Hudson Roysher for the Stanislaus Mill and Manufacturing Company, Modesto, California

Roysher Episcopal Pew

1954

Oak-veneered plywood and iron

32 x 192 in.

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Jarvis Barlow, "Art Matters," *Pasadena Independent*, May 13, 1956, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 49.

Image Source: Photo by the author.

Roysher's design for the "Roysher Episcopal Pew" was executed by the Stanislaus Mill and Manufacturing Company for at least two California churches, Saint Mark's Episcopal Church in Van Nuys and Saint Peter's Episcopal Church in San Pedro, the latter seen here. Made from oak-veneered plywood and iron, these pews provided adequate comfort for parishioners, and, as noted in the brochure, added a sense of "dignified beauty" to the sanctuary.⁴¹

⁴¹ Box 2, Industrial Design, Roysher Episcopal Pew, Roysher Collection.

Ecclesiastical Work

In a 1957 interview with Janice Lovoos of *American Artist* magazine, Roysher recalled that: “The possibilities of ecclesiastical design kept recurring to him, ‘I’d always wanted to do this type of work,’ he declared. ‘Research showed me there was much more scope in using techniques—and a richness in design not possible in making secular silver. Through my love of history I had gained a tremendous sympathy for the clergy and for the liturgy of the church.’”⁴² Aside from just a handful of secular commissions, Roysher was committed to the creation of sacred objects after 1951. Over the next thirty years, he executed over two hundred unique works for approximately forty churches.



Altar Cross, Pair of Altar Candlesticks, and Pair of Altar Vases
1955

Brass and African vermillion
37 1/2 x 18 in.; 19 3/4 in.; and 13 3/4 in.
Claremont United Church of Christ

Altar mosaic by Arthur and Jean Ames (American, 1906–1975 and 1903–1986)

⁴² Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 63.

All Saints-by-the-Sea Church, Santa Barbara, California (Episcopal)



Pair of Alms Basins (one of two)

1963

Sterling silver

1 3/4 x 13 in. diam.

Current Location: Unknown

Inscriptions: ALL THINGS COME OF THEE, O LORD, AND OF THINE OWN HAVE WE GIVEN THEE / IN LOVING MEMORY OF L. STUART WING AND LOUISE C. WING

Provenance: All Saints-by-the-Sea Church, Santa Barbara, California.

Image Source: Courtesy of All Saints-by-the-Sea Church, Santa Barbara.

The other alms basin included the following inscription: LET YOUR LIGHT SO SHINE BEFORE MEN, SO THEY MAY SEE YOUR GOOD WORKS.⁴³ Each letter was painstakingly sawed by hand and soldered to the rim.⁴⁴

⁴³ Letter from Roysher to Cameron Squires, February 19, 1963, Box 1, All Saints By the Sea, Santa Barbara Folder, Roysher Collection.

⁴⁴ Letter from Roysher to Cameron Squires, January 26, 1963, Box 1, All Saints By the Sea, Santa Barbara Folder, Roysher Collection.

All Saints Church, Beverly Hills, California (Episcopal)



Pair of Altar Candlesticks

1952

Sterling silver and African vermillion

32 3/4 x 12 x 12 in.

Los Angeles County Museum of Art (LACMA), M.2008.22.1–2

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: HUDSON ROYSHER / MARCH 1952 (to collar) / TO THE GLORY OF GOD IN LOVING MEMORY OF ANNA ISABEL VAIL (to base) / HOLY HOLY HOLY LORD GOD OF HOSTS / TAKE EAT THIS IS MY BODY WHICH IS GIVEN FOR YOU / O LORD MOST HIGH GLORY BE TO THEE / FOR THIS IS MY BLOOD DRINK YE ALL OF THIS (to knop and foot rim of each candlestick, respectively)

Provenance: All Saints Church, Beverly Hills, California, made in memory of Anna Isabel Vail.

Literature: “Candlesticks will be Consecrated,” *Los Angeles Times*, April 20, 1952, E4; “Symbols on Candlesticks,” *The Episcopal Review*, June 1952, n. pag.; “3 American Silversmiths,” *American Artist* 17 (May 1953): 32; Albert L. Wise, “Designer, Metalsmith, Royscher Is Kept Busy,” *College Times*, November 10, 1954, 2; “Hudson Royscher Directs Talent to Creating Beauty for Churches,” *Monrovia Daily News*, January 12, 1961, n. pag.; George Kambe, “Prof. Hudson Royscher: One of the World’s Best Silversmiths,” *College Times*, June 3, 1966, 10; Laurinda Keys, “Arcadia Metalsmith Teacher Wins Honor,” *Arcadia Tribune*, September 19, 1974, A2; Alan Rosenberg, “Hudson Royscher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 17, fig. 10.

Image Sources: Binder 1, Royscher Collection (left), LACMA (right).



Missal Stand

1953

Sterling silver and African vermillion,
satin-lined

4 x 14 x 12 in.

Los Angeles County Museum of Art,
M.2008.23

Marks: HANDWROUGHT / HR /
STERLING

Inscriptions: HUDSON ROYSHER /
FEBRUARY 1953 / TO THE GLORY
OF GOD AND IN LOVING
MEMORY OF THOMAS H. AND
CELIA RUNDLE WALLACE

Provenance: All Saints Church, Beverly Hills, California until 2008.

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 52.

Image Sources: LACMA (above), Binder 1, Roysher Collection (below).

The symbols on the missal's cover represent the alpha and the omega, the first and last letters in the Greek alphabet, flanking the letters chi and rho, a sign for Christ. In *Symbolism and Liturgical Art* (1959), a book in which Roysher is known to have referenced, the authors LeRoy Appleton and Stephen Bridges note that Jesus is recorded by Saint John as saying, "I am Alpha and Omega, the beginning and the ending . . . which is, and which was, and which is to come."⁴⁵ The band of fleur-de-lis around the base is a symbol of the Virgin and thus of purity.⁴⁶ The photographs below show Roysher at work using a chisel to carve the missal stand's fleur-de-lis ornament.



Roysher Carving Ornament. Image source: Binder 4, Roysher Collection.

⁴⁵ LeRoy Appleton and Stephen Bridges, *Symbolism in Liturgical Art* (New York: Scribner, 1959), 1.

⁴⁶ *Ibid.*, 39. For an explanation of other symbols on religious objects in this catalogue, please see the appendix.



Pair of Pavement Candlesticks

ca. 1954

Sterling silver and African vermillion

73 x 22 in. diam.

The Huntington Library, Art Collections, and Botanical Gardens, 2017.9.1–2

Marks: HR / STERLING

Inscriptions: IN THE GLORY OF GOD AND IN LOVING MEMORY OF CLIFFORD C. HINE
/ VESTRYMAN 1946–1951—JUNIOR WARDEN 1951 / GIVEN BY HIS MANY FRIENDS

Provenance: All Saints Church, Beverly Hills, California until 2008; John Moran Auctioneers, Monrovia, California, *Antique & Fine Furnishings*, May 13, 2008, lot 1101, sold for \$6500; California Historical Design, Alameda, California, *Stickley Arts & Crafts Auction*, January 29, 2017, lot 66, unsold.

Literature: Albert L. Wise, “Designer, Metalsmith, Roysher Is Kept Busy,” *College Times*, November 10, 1954, 2; Don Royal, “‘Spiritual Feeling’ Commands His Work,” *Tribune*, July 18, 1965, 5; George Kambe, “Prof. Hudson Roysher: One of the World’s Best Silversmiths,” *College Times*, June 3, 1966, 10.

Image Sources: John Moran Auctioneers (left), Curatorial Files, Huntington Art Collections (right).



Set of Three Chalices

ca. 1954

Sterling silver and African vermillion
9 1/8 in.

All Saints Church, Beverly Hills,
California

Marks: HR / STERLING

Inscriptions: IN REMEMBRANCE
OF ME / COME UNTO ME, ALL YE
THAT TRAVAIL AND ARE
HEAVY LADEN / PRESERVE THY
BODY AND SOUL UNTO

EVERLASTING LIFE / THE MEMORIAL THY SON HATH COMMANDED US TO MAKE /
TO THE GLORY OF GOD GIVEN BY HARRY AND LUCY HARPER WITH LOVE AND
DEEP GRATITUDE (the latter engraved to underside of one knop)

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*,
November 10, 1954, 2; Alan Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-
Twentieth Century," *Silver Magazine* (May/June 2006): 17, fig. 9.

Image Sources: Binder 1, Roysher Collection (upper left), all other photos by the author.



Paten (one of three)

ca. 1954

Sterling silver

8 in. diam.

All Saints Church, Beverly Hills, California

Marks: STERLING / HR / HANDWROUGHT

Image Source: Photo courtesy of All Saints Church, Beverly Hills.



Pair of Altar Vases

1958

Sterling silver

15 1/2 x 8 in. diam.

World Finest Antiques, Beverly Hills, California

Marks: STERLING / HR

Inscriptions: TO THE GLORY OF GOD AND IN LOVING MEMORY OF CARLOTTA E. QUIROLLO

Provenance: All Saints Church, Beverly Hills, California until 2008; John Moran Auctioneers, Monrovia, California, *Antique & Fine Furnishings*, May 13, 2008, lot 1102, sold for \$1500.

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2; George Kambe, "Prof. Hudson Roysheer: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Sources: Binder 1, Roysheer Collection (left), John Moran Auctioneers (right).



Processional Cross

1959

Sterling silver and African vermillion

72 1/2 in. (overall), 29 1/4 x 18 in. (cross)

All Saints Church, Beverly Hills, California

Marks: HR / STERLING

Inscriptions: TO THE GLORY OF GOD AND IN
MEMORY OF THE ACOLYTES OF ALL SAINTS'
CHURCH BEVERLY HILLS CALIFORNIA 1959

Literature: Albert L. Wise, "Designer, Metalsmith,
Roysher Is Kept Busy," *College Times*, November 10,
1954, 2; Rachele Benveniste, "Roysher Designs

Ecclesiastical Art," *College Times*, November 20, 1959, 2; George Kambe, "Prof. Hudson
Roysher: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10; Laurinda Keys,
"Arcadia Metalsmith Teacher Wins Honor," *Arcadia Tribune*, September 19, 1974, A2; Alan
Rosenberg, "Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century," *Silver
Magazine* (May/June 2006): 17, fig. 11.

Image Sources: Hudson Roysher Electronic Archive (upper and lower left), all other photos by the
author.





Twelve Alms Basins

ca. 1958–1961

Sterling silver

1 3/4 x 12 in. diam.

All Saints Church, Beverly Hills, California

Marks: HR / STERLING

INSCRIPTIONS: IF WE HAVE SOWN UNTO YOU SPIRITUAL THINGS, IS IT A GREAT MATTER IF WE SHALL REAP YOUR WORLDLY THINGS / TO THE GLORY OF GOD AND IN LOVING MEMORY OF EDWIN S. BINGHAM, SR. AND AMY BINGHAM

LET YOUR LIGHTS SO SHINE BEFORE MEN, THAT THEY MAY SEE YOUR GOOD WORKS / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MINNIE LEE DIBRELL DIXON

GOD IS NOT UNRIGHTEOUS, THAT HE WILL FORGET YOUR WORKS, AND LABOUR THAT PROCEEDETH OF LOVE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF EDWIN S. BINGHAM, SR. AND AMY BINGHAM

ALL THINGS COME OF THEE, O LORD, AND OF THINE OWN HAVE WE GIVEN THEE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF KATHLEEN MCCORMICK INWOOD

IF THOU HAST MUCH, GIVE PLENTEOUSLY : IF THOU HAST LITTLE, DO THY DILIGENCE GLADLY TO GIVE OF THAT LITTLE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF FRANCIS HARVEY WALKER

HE THAT SOWETH LITTLE SHALL REAP LITTLE : AND HE THAT SOWETH PLENTEOUSLY SHALL REAP PLENTEOUSLY / TO THE GLORY OF GOD AND IN LOVING MEMORY OF KATHLEEN MCCORMICK INWOOD

LET EVERY MAN DO ACCORDINGLY AS HE IS DISPOSED IN HIS HEART, NOT GRUDGINGLY, OR OF NECESSITY / TO THE GLORY OF GOD AND IN LOVING MEMORY OF FRANCIS HARVEY WALKER

HE THAT HATH PITY UPON THE POOR LENDETH UNTO THE LORD : AND LOOK, WHAT HE LAYETH OUT, IT SHALL BE PAID HIM AGAIN / TO THE GLORY OF GOD AND IN LOVING MEMORY OF EDWIN S. BINGHAM, SR. AND AMY BINGHAM

REMEMBER THE WORKS OF THE LORD JESUS, HOW HE SAID, IT IS MORE BLESSED TO GIVE THAN TO RECEIVE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MINNIE LEE DIBRELL DIXON

TO DO GOOD, AND TO DISTRIBUTE, FORGET NOT : FOR WITH SUCH SACRIFICES GOD IS WELL PLEASSED / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MINNIE LEE DIBRELL DIXON

LAY NOT UP FOR YOURSELVES TREASURE UPON EARTH, WHERE MOSS AND RUST
DOTH CORRUPT / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MINNIE LEE
DIBRELL DIXON

YE SHALL NOT APPEAR BEFORE THE LORD EMPTY : EVERY MAN SHALL GIVE AS
HE IS ABLE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF EDWIN S.
BINGHAM, SR. AND AMY BINGHAM

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*,
November 10, 1954, 2.

Image Source: Photos by the author.



Ciborium

1966

Sterling silver and African vermillion

12 1/2 in.

All Saints Church, Beverly Hills, California

Marks: HR / STERLING

Inscriptions: O LORD PRAISE BE TO THEE O CHRIST GLORY BE TO THEE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF ALEXANDER H. LOWE, WARDEN AND VESTRYMAN OF ALL SAINTS' CHURCH

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Photo by the author.

All Saints Church, Pasadena, California (Episcopal)



Pair of Chalices

1958

Sterling silver

9 in.

All Saints Church, Pasadena, California

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: DO THIS AS OFT AS YE SHALL DRINK IT IN REMEMBRANCE OF ME / DRINK YE ALL OF THIS FOR THIS IS MY BLOOD OF THE NEW TESTAMENT / IN LOVING MEMORY OF MILDRED HARRIS SCOTT, 1893–1957 (the latter engraved to underside of one)

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961 (lent by Rev. John H. Burt); *Ecclesiastical Art Festival*, Seattle Art Museum Pavilion, possibly 1970.

Literature: Pauline Collier, “Old Art Nurtured,” *Star News*, October 7, 1958, 15; Hudson Roysner, “The Ecclesiastic Metalsmith,” *Creative Crafts* (August/September 1960): 12; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; Bert Mann, “‘HR’ Etched in Silver is Artist’s Mark of Integrity,” *Los Angeles Times*, February 12, 1967, 1; “Diocese Adds Exhibit to Ecclesiastical Art Festival,” n.p., n.d., n. pag.

Image Sources: Binder 3, Roysner Collection (left), photos courtesy of Gary Leonard, Verger, All Saints Church, Pasadena (center and right).



Pair of Patens

1958, one reproduced in 1973

Sterling silver

7 1/4 in. diam.

All Saints Church, Pasadena, California

Marks: STERLING / HR / HANDWROUGHT



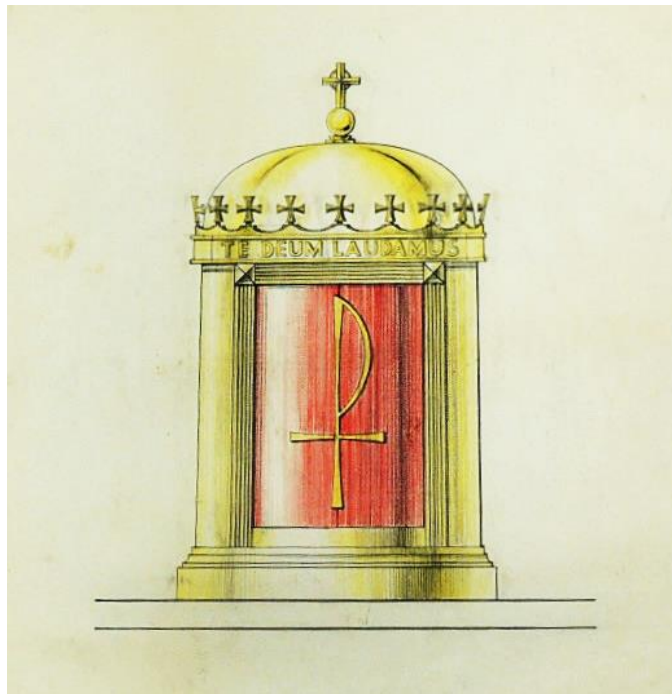
Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961; *Ecclesiastical Art Festival*, Seattle Art Museum Pavilion, possibly 1970.

Literature: “Events for Homemakers.” *New York Times*, February 11, 1961, 16; “Diocese Adds Exhibit to Ecclesiastical Art Festival,” n.p., n.d., n. pag.

Image Source: Photos courtesy of Gary Leonard, Verger, All Saints Church, Pasadena.

Among Roysner’s archival material, he mentions the use of several reference books on Christian symbolism. The symbol here, meaning “Jesus Christ, conquer!”, appears in Rudolf Koch’s *The Book of Signs, Which Contains All Manner of Symbols Used from the Earliest Times to the Middle Ages by Primitive Peoples and Early Christians* (1955).

Assumption of the Blessed Virgin Mary Church, Pasadena, California (Catholic)



Tabernacle

ca. 1952

Brass, aromatic wood, and white silk

34 x 15 in. diam.

Current Location: Unknown

Inscriptions: TE DEUM LAUDAMUS⁴⁷

Provenance: Our Lady of the Assumption, Pasadena, California (now the Assumption of the Blessed Virgin Mary Church).

Image Sources: Oversize Box 4 and Binder 2, Roysher Collection (above), Hudson Roysher Electronic Archive (below).

According to the article, “3 American Silversmiths,” this tabernacle weighed four hundred pounds.⁴⁸

⁴⁷ Translates into: Thee, O God, we praise.

⁴⁸ “3 American Silversmiths,” 34.

Church of the Holy Innocents, Long Beach, California (Catholic)



Designed by Hudson Roysher for the Musto-Keenan Company

Altar

1955, heavily modified ca. 2013

Crema marble

Church of the Holy Innocents, Long Beach, California.

Image Sources: Binder 2, Roysher Collection (left), photo courtesy of Church of the Holy Innocents, Long Beach (right).

Roysher's crema marble mensa, or altar top, was incorporated into a new structure around 2013, as seen above. The supports were also used to create the other white marble features of the new altar. Although it is unfortunate that Roysher's design was changed and his candlesticks and tabernacle removed from the altar, this reconstruction is evidence that modern design was not always favored. A 1955 article in *Time* magazine reads: "Since World War II, designers have kicked over church traditions so completely that one architect has described the state of religious architecture as 'anarchy,' with good and bad sprouting together in the search for newness and originality."⁴⁹ The Church of the Holy Innocents' pastor, Father Peter Irving, laments over the decision to renovate the sanctuary (which was built in 1925 in the Spanish Revival style) and give it a modern feel: "The years after Vatican Council II were years of widespread deconstruction and dismantling of Catholic churches and sanctuaries. A very sad chapter in the history of the Church."⁵⁰ The 2013 modification attempted to give the sanctuary a more traditional look.

⁴⁹ "The New Churches," *Time* 66, no. 12 (September 19, 1955): 76.

⁵⁰ Conversation with Father Peter Irving, March 2017.



Tabernacle

1955

Silver-plated brass and blue steerhide

24 in.

Current Location: Unknown

Inscriptions: SUB THRONO DEL⁵¹

Provenance: Church of the Holy Innocents, Long Beach, California.

Image Source: Hudson Roysler Electronic Archive.

⁵¹ Translates into: Beneath the throne.



Altar Candlesticks (six high and two low)

1955

Silver-plated brass and blue steerhide

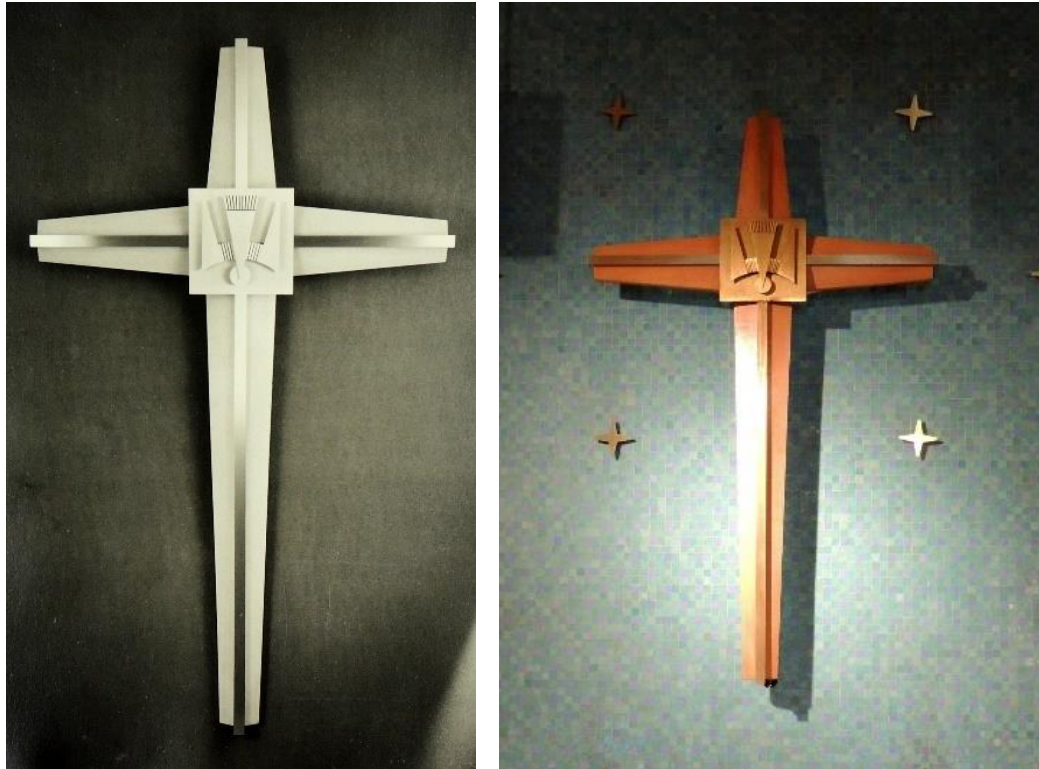
18 in. (high-altar candlesticks)

Current Location: Unknown

Provenance: Church of the Holy Innocents, Long Beach, California.

Image Sources: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

The Church of Saint Paul in the Desert, Palm Springs, California (Episcopal)



Altar Cross

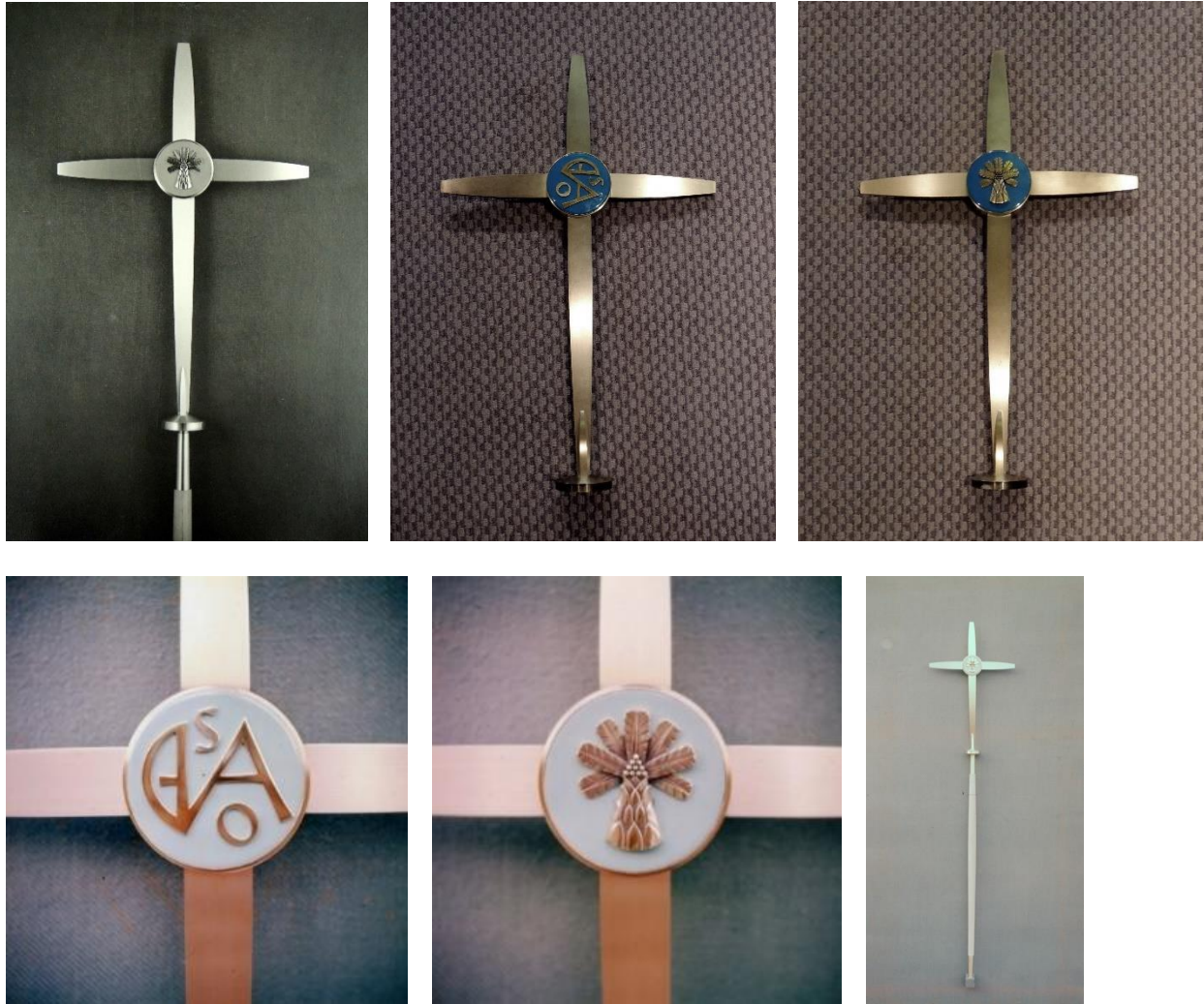
1959

Brass and oak

The Church of Saint Paul in the Desert, Palm Springs, California

Literature: “‘Believing in Signs’ To Be Sermon At St. Paul’s,” *Desert Sun*, August 8, 1959, 3; “Dedication Set For Memorials At St. Paul’s,” *Desert Sun*, October 24, 1959, 2; “St. Paul’s Art Asked for Show,” *The Desert Sun*, March 11, 1961, 13; George Kambe, “Prof. Hudson Roysler: One of the World’s Best Silversmiths,” *College Times*, June 3, 1966, 10.

Image Source: Binder 3, Roysler Collection (left), photo by the author (right).



Processional Cross

1959/1969⁵²

Brass, blue enamel, and Douglas fir

27 x 15 in. (cross)

The Church of Saint Paul in the Desert, Palm Springs, California, given by Mrs. Katharine Morrison McClinton and Mrs. Dorothy Hoover

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961 (lent by Rev. Frederick A. Barnhill).

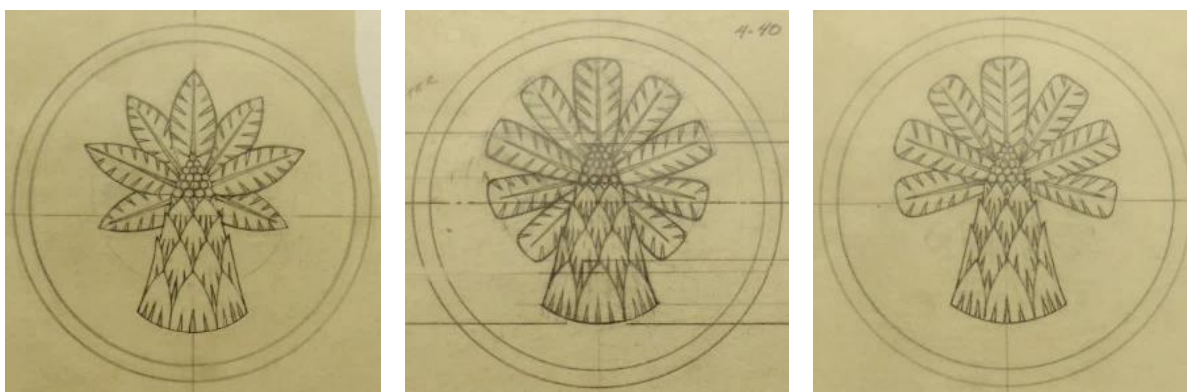
Literature: “‘Believing in Signs’ To Be Sermon At St. Paul’s,” *Desert Sun*, August 8, 1959, 3; “Dedication Set For Memorials At St. Paul’s,” *Desert Sun*, October 24, 1959, 2; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; “St. Paul’s Art Asked for Show,” *The Desert Sun*, March 11, 1961, 13; George Kambe, “Prof. Hudson Roysler: One of the World’s Best Silversmiths,” *College Times*, June 3, 1966, 10.

⁵² The original cross was stolen in 1968 and reproduced by Roysler in 1969. The shaft is presently missing.

Image Sources: Binder 3, Roysher Collection (upper left), photos by the author (upper center and right), all others from the Hudson Roysher Electronic Archive.

Robson Chambers, of the architectural firm Frey and Chambers, and Katharine McClinton, associated with the commission, agreed that the symbol on the front of the processional cross should be a palm tree for its association with Saint Paul. They informed Roysher that “the symbol can be an abstraction and your own interpretation, not just an exact replica of some symbol from a catalog.”⁵³ Their direction indicates that they wanted something unique. As seen in the drawing below, Roysher went through several iterations before settling on the final design.

Taken from the writings of Saint Paul, the letters in the center of the back of the cross stand for “Divas in Deo” which translates to “God be with you.”⁵⁴ Together, Roysher believed that the palm tree and monogram would work in tandem as it was carried toward the altar: “As the cross proceeds toward the altar this device could be regarded as a blessing and as it leaves the altar a benediction.”⁵⁵



Working Drawings for Palm Tree Ornament. Image source: Binder 6, Roysher Collection.

⁵³ Letter from Robson Chambers to Roysher, March 11, 1959, Box 1, St. Paul’s in the Desert Folder, Roysher Collection.

⁵⁴ “St. Paul’s Art Asked for Show,” *The Desert Sun*, March 11, 1961, 12.

⁵⁵ Letter from Roysher to Robson Chambers, March 4, 1959, Box 1, St. Paul’s in the Desert Folder, Roysher Collection.



Reredos

1959

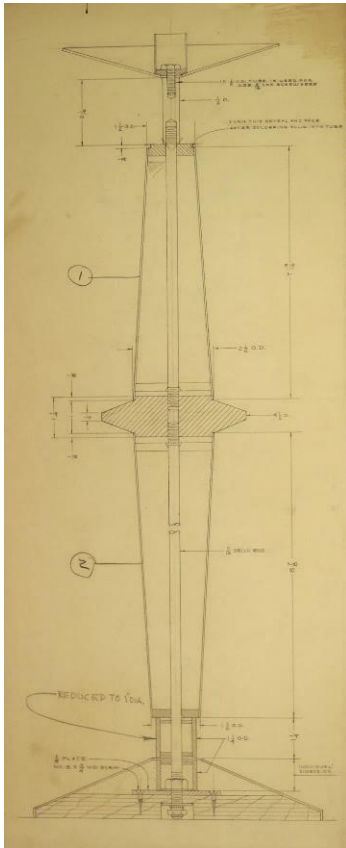
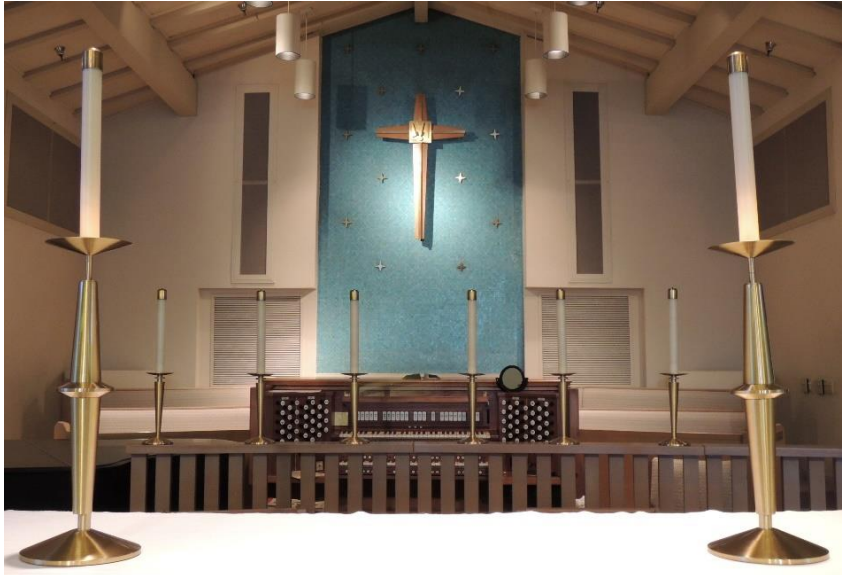
Brass

4 x 4 in. (each star)

The Church of Saint Paul in the Desert, Palm Springs, California, given in memory of William Tackett by Mrs. William Tackett

Literature: "St. Paul's Art Asked for Show," *The Desert Sun*, March 11, 1961, 13.

Image Source: Photos by the author.



Pair of Eucharistic Candlesticks
1959

Brass

24 1/4 in.

The Church of Saint Paul in the Desert, Palm Springs, California

Literature: "St. Paul's Art Asked for Show," *The Desert Sun*, March 11, 1961, 13, George Kambe, "Prof. Hudson Roysher: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Sources: Photo by the author (above), Broadside no. 2, Roysher Collection (below).

Prior to the 1950s, Roysher worked as an industrial designer, teaching the subject at three different universities. Designing objects for mass-production required skill and precision from the outset to the final product. Several drawings in Roysher's archives, including the one here, reveal the mathematical accuracy he brought to his designs.

These candlesticks also show Roysher's skills as a machinist. He custom cut and threaded long bolts to keep the shaft straight. Roysher additionally used a standard machine screw nut as the connector at the bottom, but he custom bored and threaded the knob and candleholder to receive the long bolt ends. Should the candlestick be

damaged, this design also enabled disassembly and repair of the damaged part(s).⁵⁶

⁵⁶ Thank you, Martin Roysher, for walking me through the technical aspects of these candlesticks (January 2019).



Six Altar Candlesticks

1959

Brass

12 in.

The Church of Saint Paul in the Desert, Palm Springs, California

Literature: "St. Paul's Art Asked for Show," *The Desert Sun*, March 11, 1961, 13; George Kambe, "Prof. Hudson Roysler: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Source: Photos by the author.



Pair of Altar Vases

1960

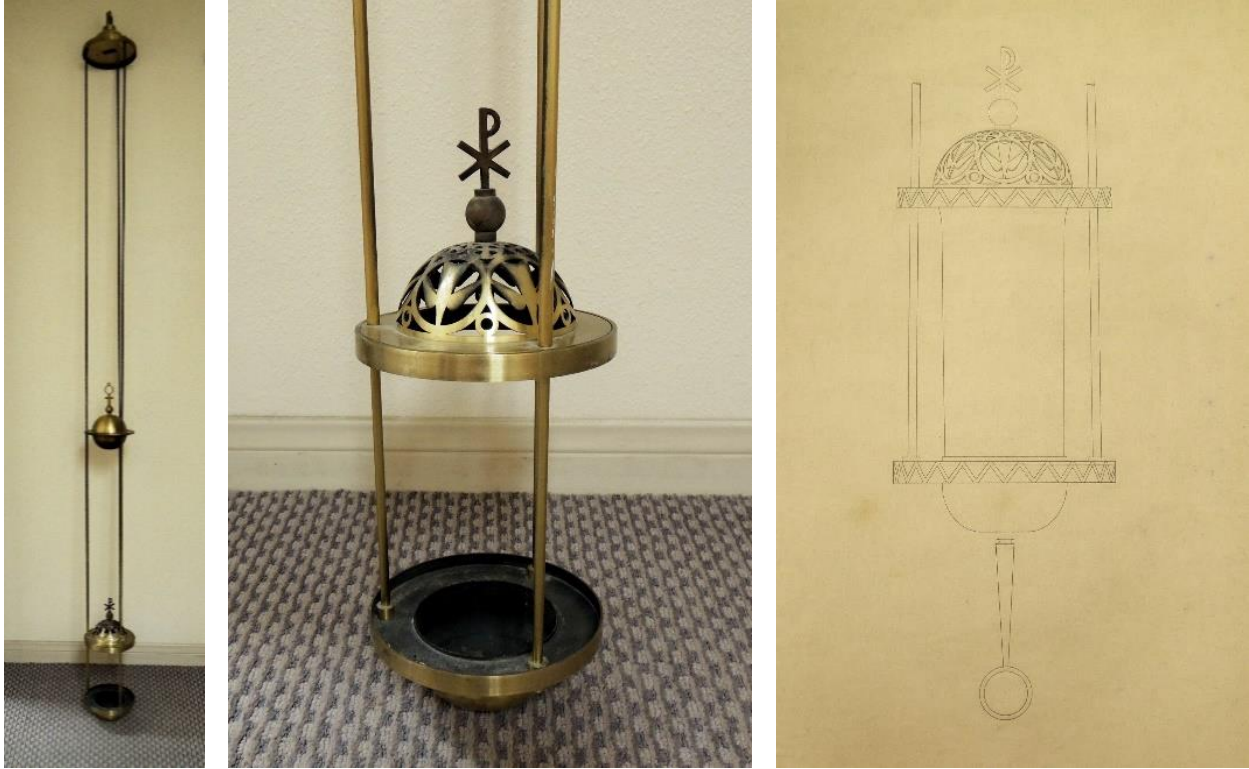
Brass

12 in.

The Church of Saint Paul in the Desert, Palm Springs, California

Literature: "St. Paul's Art Asked for Show," *The Desert Sun*, March 11, 1961, 13; George Kambe, "Prof. Hudson Roysler: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Source: Photo by the author.



Sanctuary Lamp

1960

Brass (missing glass insert)

15 1/2 in. (holder)

The Church of Saint Paul in the Desert, Palm Springs, California, given in memory of Mr. Maggard

Image Sources: Photo by the author (left and center), Broadside No. 3, Roysher Collection (right).

Church of the Transfiguration, Arcadia, California (Episcopal)



Pair of Altar Cruets

1956

Sterling silver

8 3/4 in.

Church of the Transfiguration, Arcadia, California

Marks: HR / STERLING

Inscriptions: TO THE GREATER GLORY OF GOD AND IN LOVING MEMORY OF INA C. VAN METER, 1955 / TO THE GREATER GLORY OF GOD AND IN LOVING MEMORY OF VAN ROY MAGILL, 1956 (to underside of each); the letter "A" engraved to one handle and "V" to the other

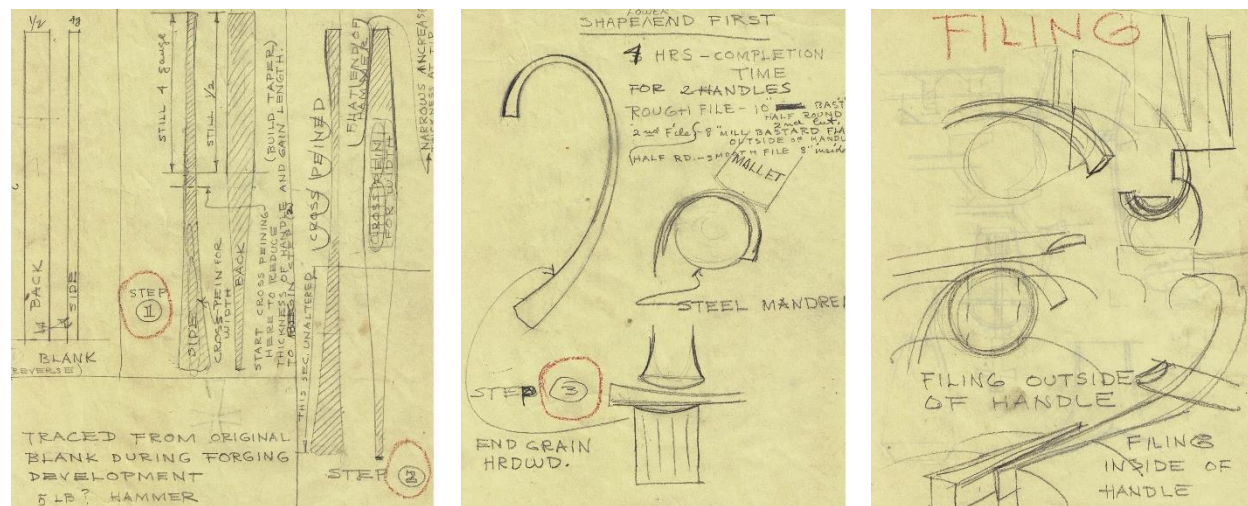
Exhibition History: *Craftsmanship*, Los Angeles County Museum, February 5–23, 1958; *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961 (lent by Rev. Henry Lewis Ewan); *Ecclesiastical Art Festival*, Seattle Art Museum Pavilion, possibly 1970.

Literature: Janice Lovoos, "Two California Silversmiths: Roysheer and Adler," *American Artist* 21, no. 3 (March 1957): 51; *Craftsmanship* (Los Angeles: Los Angeles County Museum, 1958), 22, no. 122; Marguerite Brooks, "Arcadia Professor's Work Helps Cause of Individual Craftsmanship," *San Gabriel Valley Sunday Tribune*, April 6, 1958, A2; Hudson Roysheer, "The Ecclesiastic Metalsmith," *Creative Crafts* (April/May 1960): 16; "Events for Homemakers," *New York Times*, February 11, 1961, 16; Joe Kraus, "Noted Artist's Work Shown," *Arcadia Tribune*, August 3, 1967, 10; "Diocese Adds Exhibit to Ecclesiastical Art Festival," n.p., n.d., n. pag.; Laurinda Keys, "Arcadia Metalsmith Teacher Wins Honor," *Arcadia Tribune*, September 19, 1974, A2; Alan Rosenberg, "Hudson Roysheer: A Reverence for Silver in the Mid-Twentieth Century," *Silver Magazine* (May/June 2006): 16, fig. 8.

Image Sources: Binder 3, Roysheer Collection (left), photo by the author (right).

The letters “A” and “V” engraved on the handles stand for aqua and vino, or water and wine, identifying the liquid to be used in each vessel during the ceremony of Communion.⁵⁷

Based on Roysher’s drawings below, the handles alone took four hours to forge. Next, the curves were produced by rounding the silver over a steel mandrel with a mallet. After the basic form was achieved, three different types of files were used to smooth the edges.



Drawings of Altar Cruet Handles. Images from: Hudson Roysher Electronic Archive.

⁵⁷ Jeannine Falino, “Latin American Silver” in *Silver of the Americas, 1600–2000: American Silver in the Museum of Fine Arts, Boston*, ed. Jeannine Falino and Gerald W. R. Ward (Boston: Museum of Fine Arts Publications, 2008), 469.

Claremont United Church of Christ, Claremont, California (Protestant)

Several of the churches for which Roysher created work also invited such well-known California artists as Millard Sheets to design stained-glass windows or mosaics and Albert Stewart to create sculptures for the structure. The idea of gathering together talented craftsmen and designers to create a fully-integrated artistic space can be seen at a number of churches in which Roysher was associated, such as Claremont United Church of Christ.

Roysher's connection with Stewart at Saint Peter's Episcopal Church in San Pedro and Our Lady of the Assumption in Ventura helped him secure the commission at Claremont, where he became integrated into the craft community.⁵⁸ Claremont United Church of Christ brings together an amalgamation of some of California's best-known artists. It was founded in 1891 as the Claremont Congregational Church, and by 1906 the church's pastor was already thinking about expansion.⁵⁹

Following WWII, a building committee was formed and the architect Theodore Criley, Jr. was chosen. Criley, in collaboration with the church, hired a number of local artists to contribute to the new structure, nearly all of whom were faculty members in the art department at nearby Scripps College in Claremont. Sheets, head of the department, designed two of Claremont's stained-glass windows featuring scenes from the Old and New Testament (as seen on the following page); Jos Maes designed the remaining six. These six windows illustrate scenes from the Old Testament; New Testament; Resurrection and the Early Church; Ancient and Medieval Church; Reformation; and Ecumenical Church.⁶⁰

Stewart, on the Scripps faculty at the invitation of Sheets, carved a number of sculptures, the pulpit, lectern, and the church's four central doors. Arthur and Jean Ames created a mosaic for the altar and an enamel cross. David Scott designed the reredos, and the furniture-maker Sam Maloof made the church's communion table and benches. Lastly, Roysher produced a brass cross, pair of vases, and a pair of candlesticks, all to be used atop the altar. Together, the art at Claremont United Church of Christ presents the work of several nationally known craftsmen, each among the best in their respective fields. As the artist Peter Ostuni stated in 1954: "Man's spirit may be housed in the work of the architect but it requires the combined efforts of all the other arts to set it soaring to its full magnificence."⁶¹

⁵⁸ Roysher also worked with Stewart at Our Lady of the Assumption in Ventura. Unfortunately, neither Roysher's sanctuary appointments nor Stewart's altar cross are extant. In a letter to the architect Harold Burket, Roysher described Stewart's crucifix as comprised of a corpus carved from white holly with a silver leaf loin cloth and solid silver halo set on a gold-plated cross (Letter from Roysher to Harold E. Burket, February 2, 1954, Box 1, Our Lady of the Assumption Folder, Roysher Collection). Roysher worked with Sheets at Our Lady of the Assumption as well. Sheet's mural behind the altar and the mosaics on the church's façade remain in situ.

⁵⁹ John B. Rae, *The Claremont United Church of Christ, Congregational: Art Work and Symbols*, n.d., unpublished brochure, 2.

⁶⁰ Information courtesy of Anne Sonner, Church Historian, Claremont United Church of Christ.

⁶¹ Peter Ostuni, "Architects, Take Note!," *Craft Horizons* XIV, no. 4 (July/August 1954): 9.



Millard Sheets (American, 1907–1989), *Old and New Testament*, stained-glass windows, Claremont United Church of Christ, Claremont, California. Image Source: Photos by the author.



Albert Stewart (American, 1900–1965), *Lectern and Pulpit* (details), and *Central Doors*, Claremont United Church of Christ, Claremont, California. Image Source: Photos by the author.



Arthur and Jean Ames (American, 1906–1975 and 1903–1986), *Altar*, mosaic, and *Cross*, enamel, Claremont United Church of Christ, Claremont, California. Image Source: Photos by the author.



Sam Maloof (American, 1916–2009, *Bench*, Claremont United Church of Christ, Claremont, California. Image Source: Photo by the author.



Hudson Roysheer (American, 1911–1993), *Altar Cross*, 1955, brass and African vermilion, 37 1/2 x 18 in.; *Pair of Altar Candlesticks*, 1955, brass and African vermilion, 19 3/4 in.; and a *Pair of Altar Vases*, given in memory of Professor Mendel G. Frampton by Mrs. Mendel G. Frampton, 1955, brass, 13 3/4 in., Claremont United Church of Christ, Claremont, California. Image Source: Photo by the author.



Altar Cross

1955

Brass and African vermillion

37 1/2 x 18 in.

Claremont United Church of Christ, Claremont, California

Inscriptions: MATT / MARK / LUKE / JOHN

Literature: "Church Building To Be Dedicated," *San Bernardino Sun*, September 20, 1955, 16; Arthur Miller, "Religious Art Eclipses Rest: Claremont Church and Aspiring Book Overshadow All Critic Sees," *Los Angeles Times*, October 16, 1955, 7.

Image Sources: Broadside No. 1 and Binder 3, Roysher Collection (left and center), photo by the author (right).



Pair of Altar Candlesticks

1955

Brass and African vermillion

19 3/4 in.

Claremont United Church of Christ, Claremont, California

Literature: "Church Building To Be Dedicated," *San Bernardino Sun*, September 20, 1955, 16;
Arthur Miller, "Religious Art Eclipses Rest: Claremont Church and Aspiring Book Overshadow
All Critic Sees," *Los Angeles Times*, October 16, 1955, 7.

Image Sources: Photos by the author (left and center), Broadside No. 1, Roysher Collection (right).



Pair of Altar Vases

1955

Brass

13 3/4 in.

Claremont United Church of Christ, Claremont, California, given in memory of Professor Mendel G. Frampton by Mrs. Mendel G. Frampton

Literature: "Church Building To Be Dedicated," *San Bernardino Sun*, September 20, 1955, 16; Arthur Miller, "Religious Art Eclipses Rest: Claremont Church and Aspiring Book Overshadow All Critic Sees," *Los Angeles Times*, October 16, 1955, 7.

Image Sources: Photos by the author (left and center), Binder 2, Roysher Collection (right).

Helpers of the Holy Souls, Los Angeles, California (Catholic)

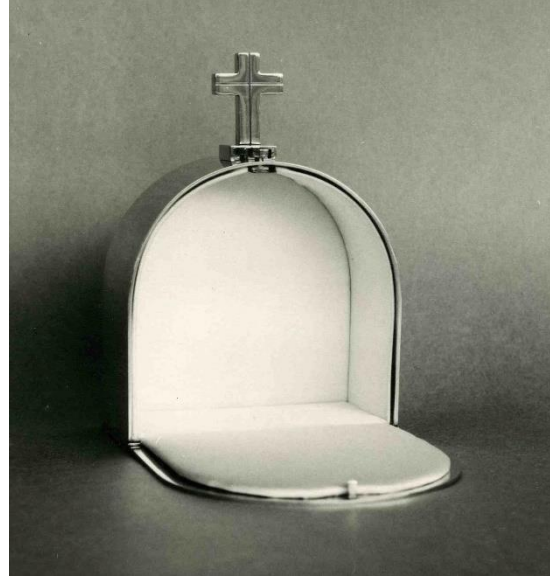
Votive Stands

ca. 1957

Brass

Current Location: Unknown

Provenance: Helpers of the Holy Souls, Los Angeles, California.



Pyx

ca. 1958

Gold-plated brass, satin-lined

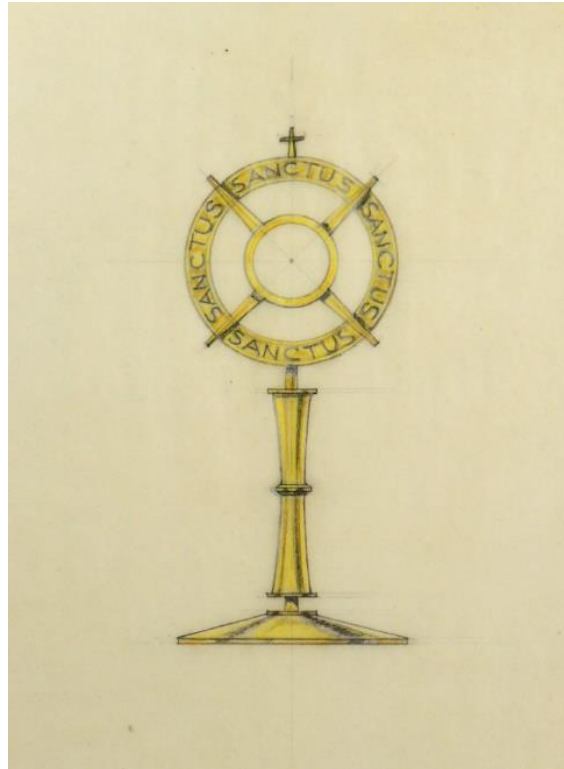
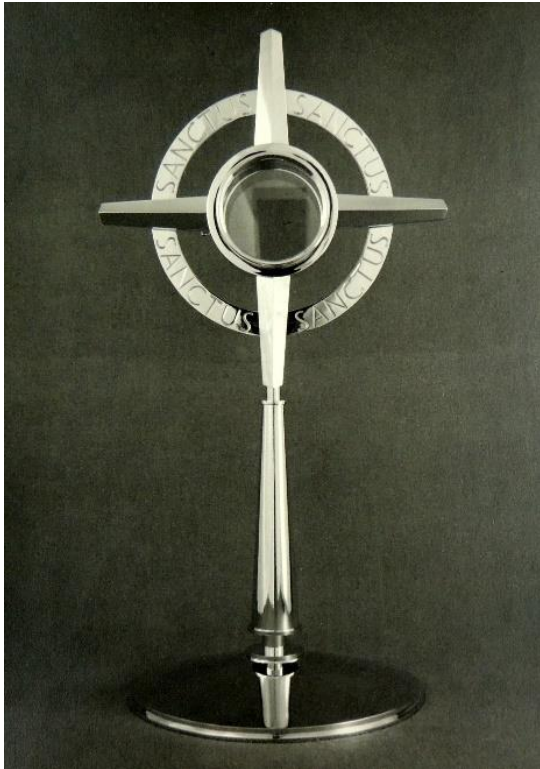
4 3/16 x 2 in. (approx.)

Current Location: Unknown

Provenance: Helpers of the Holy Souls, Los Angeles, California.

Image Source: Binder 3, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

Katherine Healthcare, Salinas, California (Catholic)



Monstrance

ca. 1960

Brass, with glass luna

18 in.

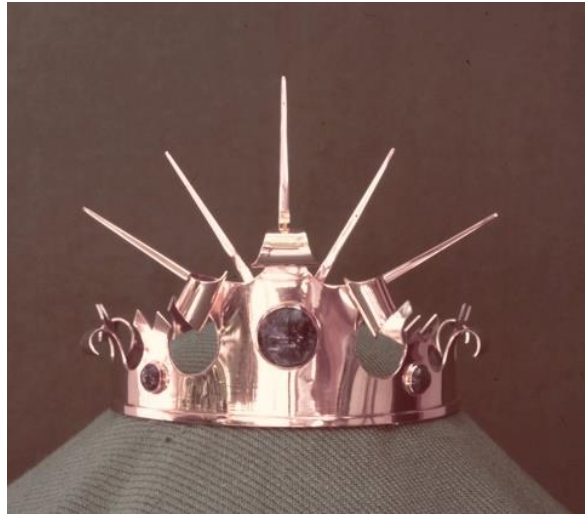
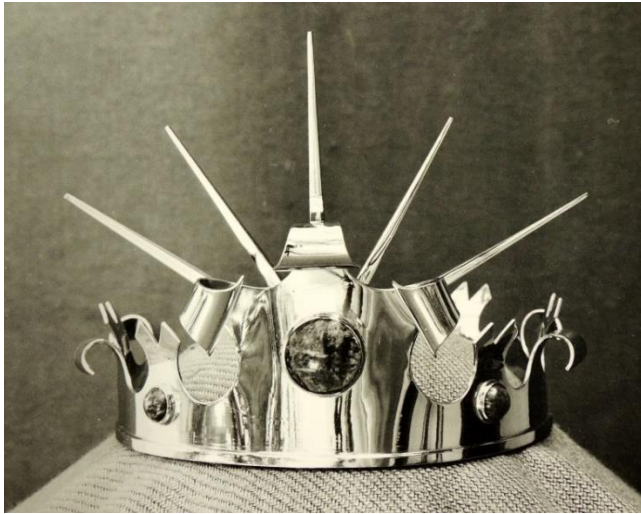
Current Location: Unknown

Inscriptions: SANCTUS / SANCTUS / SANCTUS / SANCTUS

Provenance: Immaculate Heart Hospital Chapel, Salinas, California (now Katherine Healthcare).

Image Sources: Binder 3 and Oversize Box 4, Roysher Collection.

Immaculate Heart of Mary Church, Los Angeles, California (Catholic)



Crown of the Blessed Virgin Mary

ca. 1955

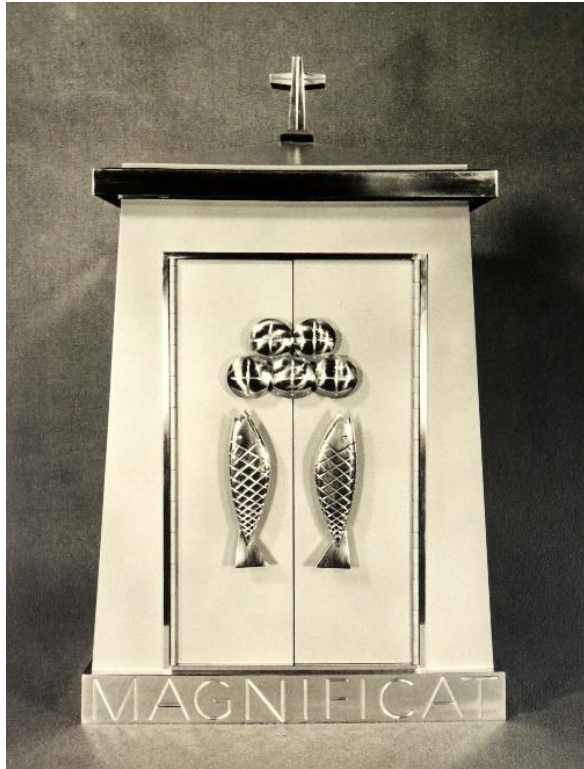
Gold-plated brass and lapis lazuli

7 in. diam.

Immaculate Heart of Mary Church, Los Angeles, California

Image Sources: Binder 3, Roysher Collection and Hudson Roysher Electronic Archive (above), photos by the author (below).

La Casa de Maria, Montecito, California (Catholic)



Tabernacle

1955

Polished brass and African vermillion

28 x 17 in.

La Casa de Maria, Montecito, California

Inscriptions: MAGNIFICAT

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2; Hudson Roysheer, "The Ecclesiastic Metalsmith," *Creative Crafts* (April/May 1960): 17; Ronald H. Silverman, *All About Art*, [An experimental text developed pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education] 1967, 31.

Image Sources: Binder 2, Roysheer Collection (left), photo by the author (right).



Pair of Seven-Branch Candlesticks
1955

African vermillion and polished brass

24 1/2 x 20 in.

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Photos by the author (above), Binder 2, Roysheer Collection (below).



Six Altar Candlesticks

1955

African vermillion and polished brass

24 in.

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Photos by the author.



Pair of Low Altar Candlesticks

1955

African vermillion and polished brass

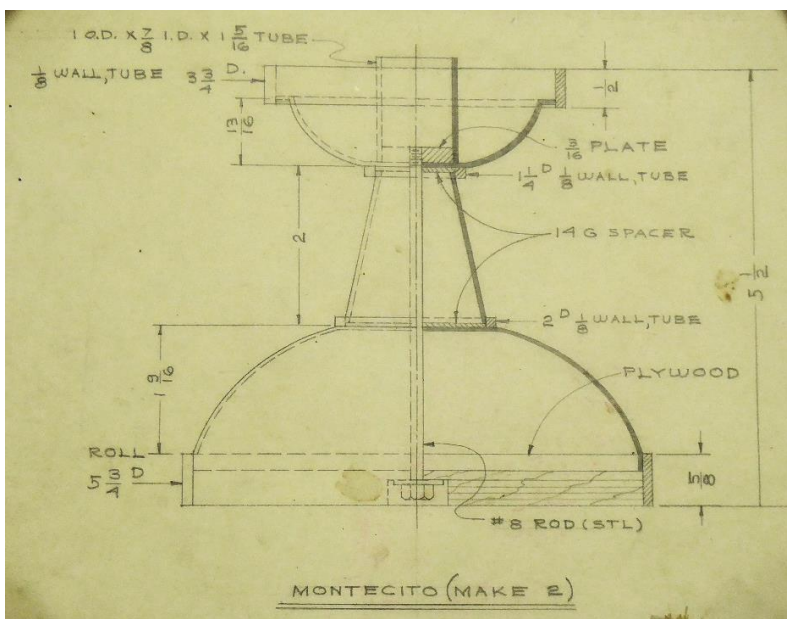
5 1/4 in.

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Royscher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Binder 2, Royscher Collection (left), photo by the author (right).

To give stability to these candlesticks, a steel rod was inserted through the stem, as seen in this drawing. Additionally, to support the foot rim, a piece of plywood was placed in the base. Only one of these low altar candlesticks remains.



Drawing of Altar Candlestick. Image from: Roll 4, Royscher Collection.



Sanctuary Lamp and Bracket

1955

Polished and lacquered brass with glass insert

20 x 12 in. (cross)

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Binder 2, Roysher Collection (left), photo by the author (right).

This lamp has either suffered damage or has been purposefully altered over the years, for the pendant drop is now missing and the red glass insert has been replaced with one that is now colorless and smaller than the original.



Paschal Candlestick

1955

African vermillion and polished brass

51 1/2 in.

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysler Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Photo by the author.



Designed by Hudson Roysher

Sanctuary Gate

1955

Brass, iron, and granite

28 x 52 in.

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Photo by the author (above), Hudson Roysher Electronic Archive (below).



Designed by Hudson Roysher

Altar

1955

Granite

La Casa de Maria, Montecito, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Photo by the author.

Mount Saint Mary's Convent and Academy, San Diego, California (Catholic)

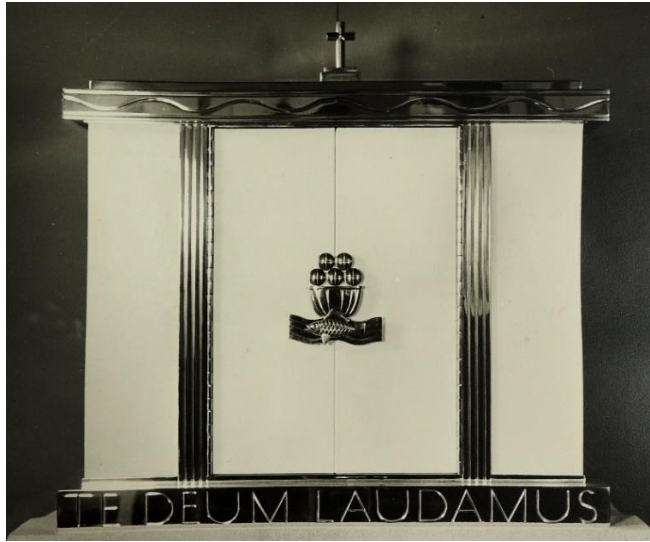
Tabernacle Door

ca. 1954

Current Location: Unknown

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *Los Angeles State College Times*, November 10, 1954, 2.

Our Lady of the Assumption Church, Ventura, California (Catholic)



Tabernacle

1953

Gold-plated brass, white leather, and white silk

22 x 26 x 15 in.

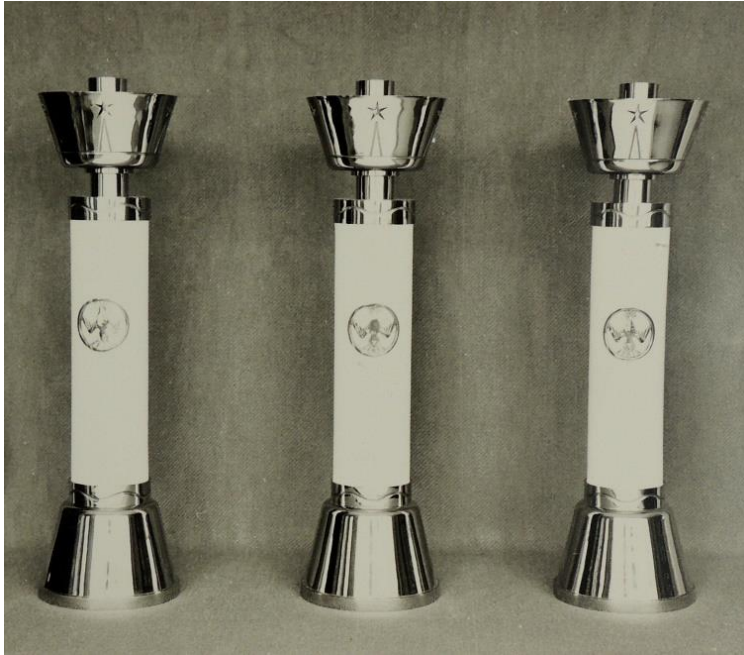
Current Location: Unknown

Inscriptions: TE DEUM LAUDAMUS

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 52.

Image Sources: Binder 1, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



High-Altar Candlesticks (three of six)

1953

Gold-plated brass and white leather

18 in.

Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Binder 1 and Broadside No. 1, Roysheer Collection.



Pair of Low-Mass Candlesticks

1953

Gold plate, stainless steel, and leather

Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Hudson Roysher Electronic Archive (left), Binder 5, Roysher Collection (right).

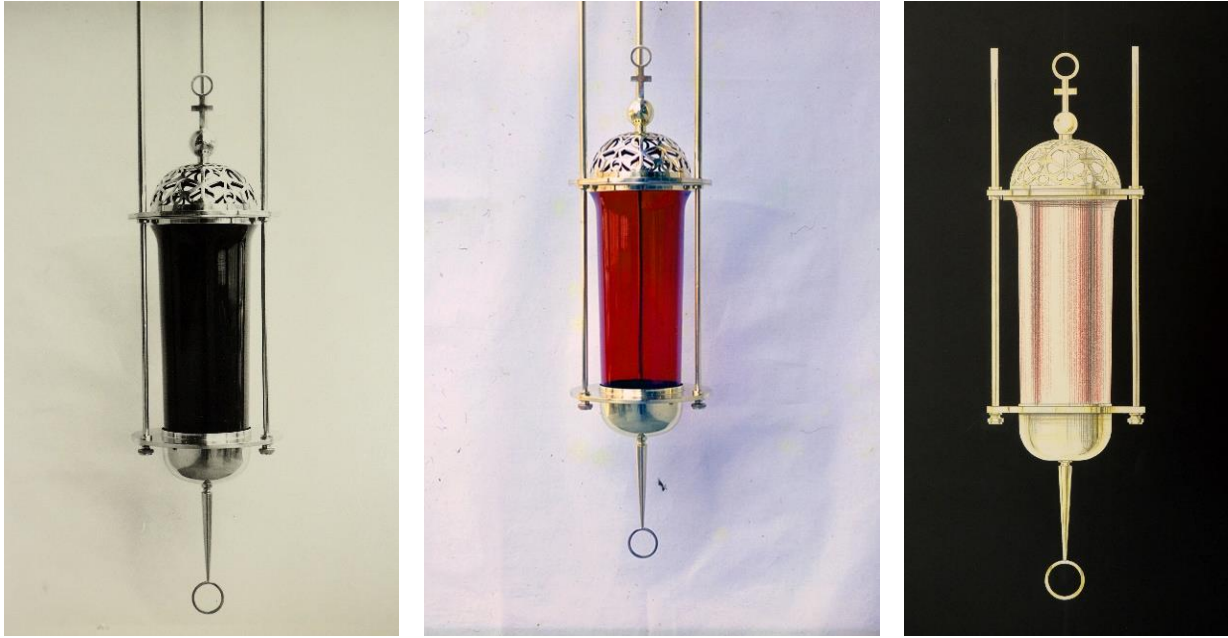


Side-Altar Candlesticks (two of four)
 1954
 Gold plate and stainless steel
 13 in.
 Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Binder 1, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Sanctuary Lamp

1954

Brass with glass insert

96 in. (overall), 21 in. (lamp)

Current Location: Unknown

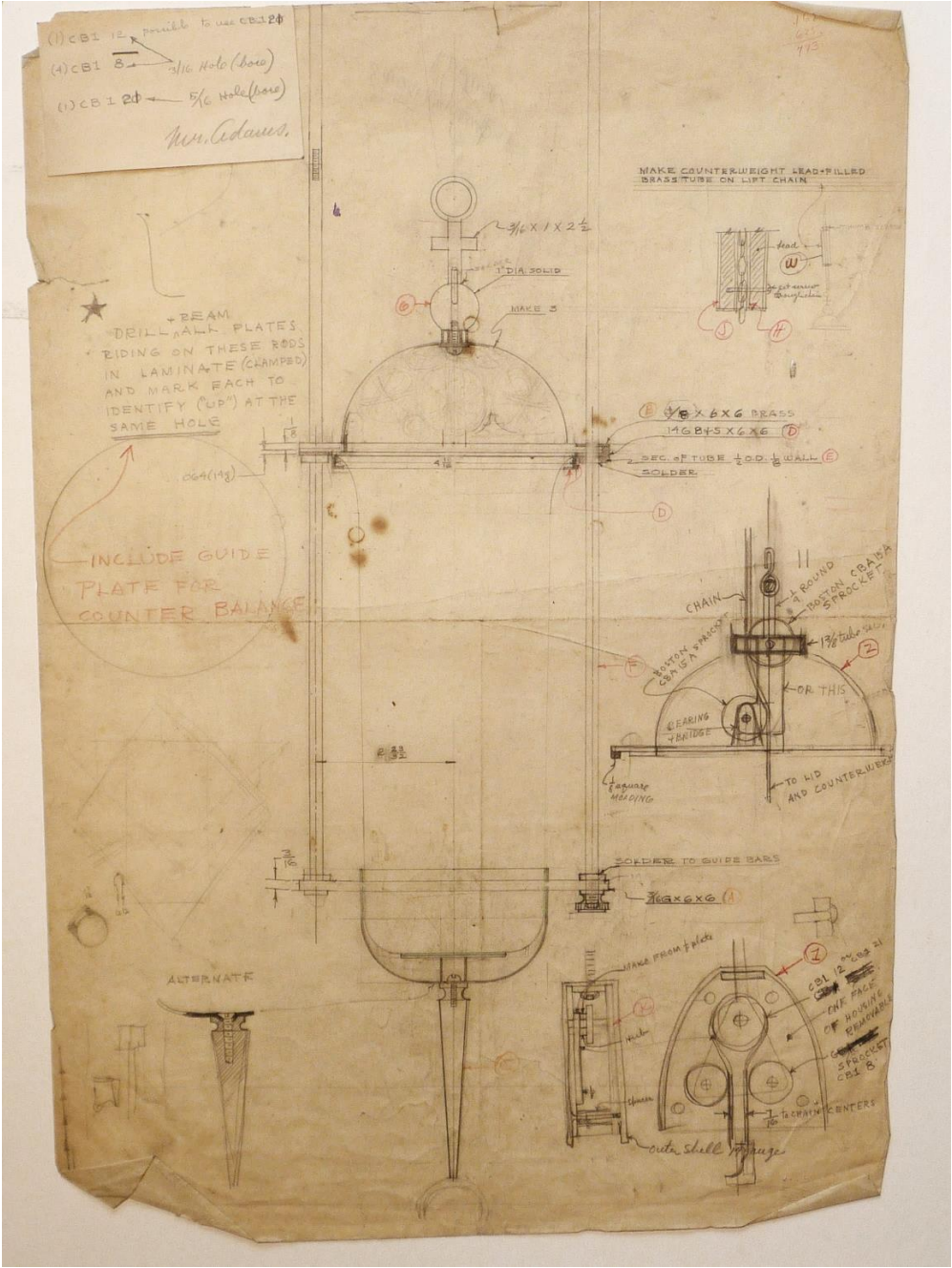
Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 51.

Image Sources: Binder 1 and Broadside No. 1, Roysher Collection (left and right), Hudson Roysher Electronic Archive (center).

Roysher's sanctuary lamps, including that for Our Lady of the Assumption Church in Ventura, were engineered so that they could be lowered by pulling on the ring at the end of the spike. The lamp's uppermost section, probably fastened to the ceiling or a beam, contained an upper pulley, as shown in the drawing on the following page. To complete the elevation mechanism, it connected via a chain through a counterweight to a lower pulley hidden in the lamp's dome. The chain hooked onto the ring atop the cross and orb. As in Our Lady of the Assumption's carved openwork dome, the decoration was both functional and meaningful. Openings in the cover permitted heat and smoke to escape, which might otherwise deform and blacken the dome.

Additionally, the Chi-Rho is a symbol of Jesus, while the light produced by the lamp reminded parishioners of his presence.⁶²



Drawing of Sanctuary Lamp. Image from: Hudson Roysher Electronic Archive.

⁶² Appleton and Bridges, *Symbolism in Liturgical Art*, 111; Carl Hoefler, *Designed for Worship: A Study of the Furniture, Vessels, Linens, Paraments, and Vestments of Worship* (Columbia, SC: The State Printing Company, 1964), 28.

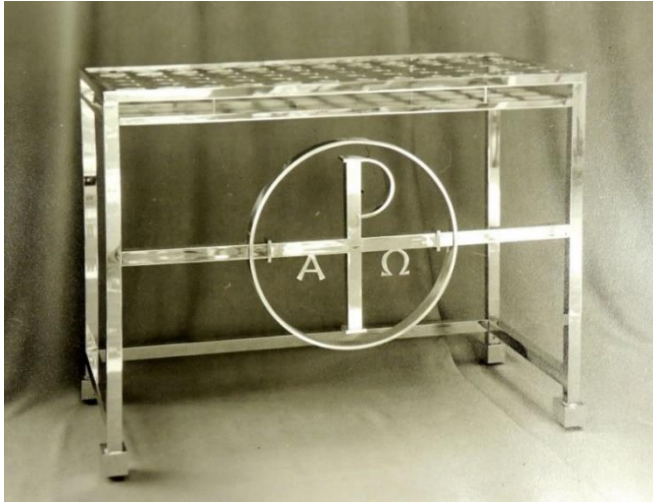


Side-Altar Vase (one of four)
1954
Gold-plated brass
9 1/4 in.
Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Binder 1, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Pair of Votive Stands (one of two)

1954

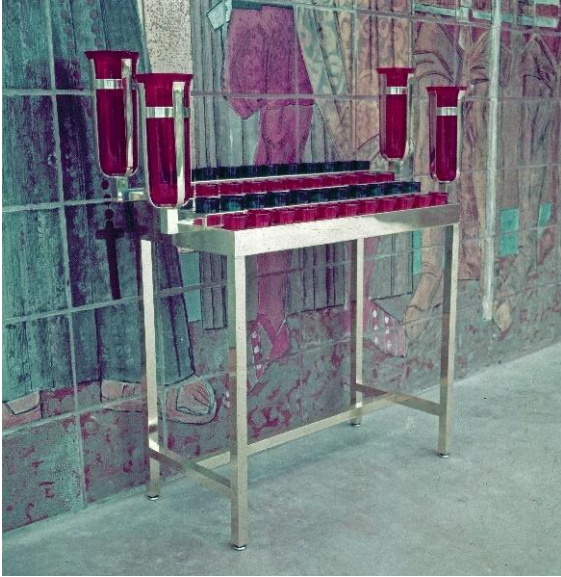
Brass and stainless steel

Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Sources: Binder 1, Roysheer Collection (left), Hudson Roysheer Electronic Archive (right).



Votive Stand

1955

Chrome-plated brass

Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow," *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church," *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2.

Image Source: Hudson Roysheer Electronic Archive.



Paschal Candlestick

1955

White leather and gold-plated brass

60 in.

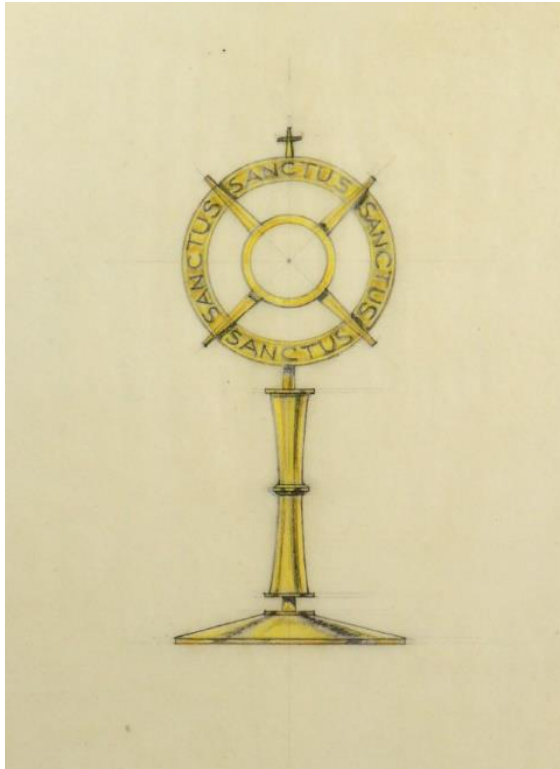
Current Location: Unknown

Provenance: Our Lady of the Assumption Church, Ventura, California.

Literature: "First Mass at Ventura Portrayed: Cardinal McIntyre Will Dedicate New Church Tomorrow." *Los Angeles Times*, August 21, 1954, A3; "Tile Mural at Ventura, Calif. Church." *Ceramic Age*, Section 2 (September 1954): 58; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy." *College Times*, November 10, 1954, 2.

Image Sources: Binder 1, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

Queen of the Valley Hospital Chapel, West Covina, California (Catholic)



Monstrance

ca. 1962

Brass and gemstones

27 1/2 x 12 1/2 in.

Queen of the Valley Hospital, West Covina, California

Inscriptions: SANCTUS / SANCTUS / SANCTUS / SANCTUS

Image Source: Photo by the author (left), Oversize Box 4, Roysher Collection (right).

Roman Catholic Archdiocese of Los Angeles



Chalice

ca. 1962

Gold-plated sterling silver and diamonds

8 1/2 in.

Current Location: Unknown

Marks: HR / STERLING

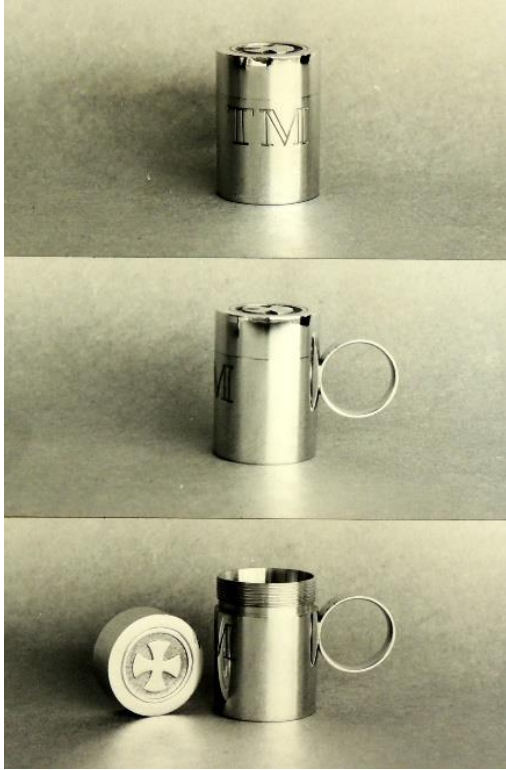
Inscriptions: HIC EST ENIM CALIX SANGUINIS
MEI • NOVI ET AETERNI TESTAMENTI /
CARITAS⁶³

Provenance: Made for Bishop J. Alden Bell.

Literature: Janice Lovoos, "Two California Silversmiths: Roysheer and Adler," *American Artist* 21, no. 3 (March 1957): 51.

Image Sources: Binders 3 and 5, Roysheer Collection (upper and lower left), Hudson Roysheer Electronic Archive (upper right).

⁶³ Translates to: For this is the chalice of My blood, of the new and eternal testament / Love (the latter engraved to the underside).

Roman Catholic Archdiocese of Los Angeles

Oil Stock

ca. 1967

Probably sterling silver

Current Location: Unknown

Provenance: Made for Bishop Timothy Manning.

Literature: Bert Mann, "'HR' Etched in Silver is Artist's Mark of Integrity," *Los Angeles Times*, February 12, 1967, 1.

Image Source: Binder 3, Roysher Collection.

Saint Brigid Catholic Church, Los Angeles, California (Catholic)



Possibly designed by Hudson Roysher

Altar

1954

Marble

39 1/2 x 132 x 42 in.

Saint Brigid Catholic Church, Los Angeles, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80; *Liturgical Arts* 24, no. 1 (November 1955): n. pag.; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 50; Nancy Dell Berryman, "Contemporary and Roman Catholic and Jewish Ritual Art," PhD diss., Columbia University, 1964, 139, fig. 62.

Image Source: Photo by the author.



Altar Ornament

1954

Brass

17 1/2 x 29 1/4 in.

Saint Brigid Catholic Church, Los Angeles,
California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80; *Liturgical Arts* 24, no. 1 (November 1955): n. pag.; Janice Lovoos, "Two California Silversmiths: Roysner and Adler," *American Artist* 21, no. 3 (March 1957): 50; Nancy Dell Berryman, "Contemporary and Roman Catholic and Jewish Ritual Art." PhD diss., Columbia University, 1964, 139, fig. 62.

Image Sources: Photo by the author (above), Hudson Roysner Electronic Archive (below).



Holy Ghost Baldachin Ornament

1954

Brass

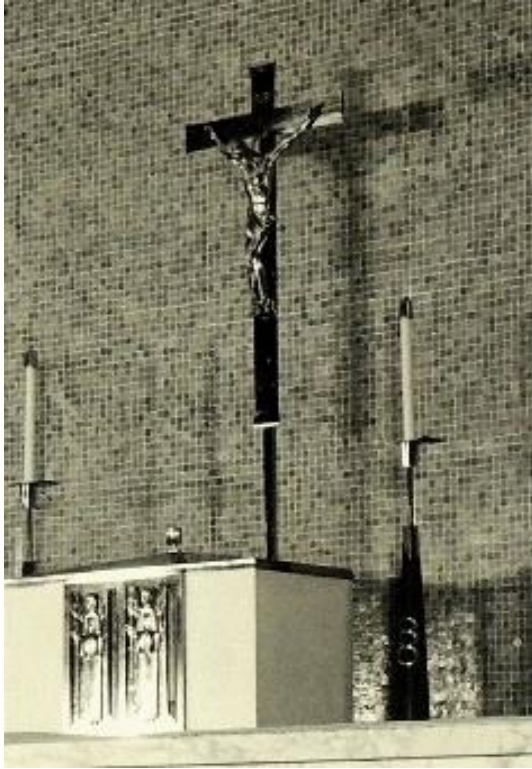
15 in.

Current Location: Unknown

Provenance: Saint Brigid Catholic Church, Los Angeles, California.

Literature: "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80.

Image Sources: Binder 1, Roysher Collection (left), *Time* (right).



Designed by Hudson Roysher for Chaix & Johnson

Altar Cross

1955

Blackwood and gold leaf

18 in.

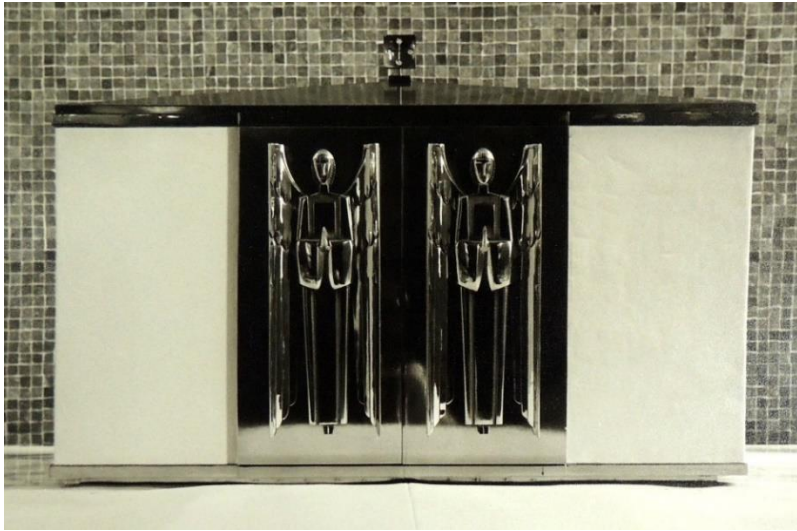
Current Location: Unknown

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; *Liturgical Arts* 24, no. 1 (November 1955): n. pag.; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80.

Image Source: Binder 1, Roysher Collection.

The corpus, or body of Christ, was supplied by the architectural firm of Chaix & Johnson while Roysher constructed the wood cross and added gold leaf to the edges.⁶⁴

⁶⁴ Note, St. Brigid's Folder, Box 1, Roysher Collection.



Tabernacle

1955

White leather and gold-lacquered
brass

19 x 28 x 15 in.

Saint Brigid Catholic Church,
Los Angeles, California

Literature: Albert L. Wise,
"Designer, Metalsmith, Roysher
Is Kept Busy," *College Times*,
November 10, 1954, 2; "The
New Churches," *Time* 66, no. 12
(September 19, 1955): 80;
Liturgical Arts 24, no. 1

(November 1955): n. pag.; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 50; John W. Olsen, "Ten Artist-Teachers: Southern California Region," *Art Education* 15, no. 3 (March 1962): 11; Nancy Dell Berryman, "Contemporary and Roman Catholic and Jewish Ritual Art," PhD diss., Columbia University, 1964, 139, fig. 62; Laurinda Keys, "Arcadia Metalsmith Teacher Wins Honor," *Arcadia Tribune*, September 19, 1974, A2.

Image Sources: Photo by the author (above), Binder 1, Roysher Collection (below).



Six High-Altar Candlesticks

1955

African vermillion and polished brass

26 in.

Saint Brigid Catholic Church, Los Angeles, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80; *Liturgical Arts* 24, no. 1 (November 1955): n. pag.; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 50; Nancy Dell Berryman, "Contemporary and Roman Catholic and Jewish Ritual Art," PhD diss., Columbia University, 1964, 139, fig. 62.

Image Sources: Binder 1, Roysher Collection (left), photo by the author (right).



Seven-Branch Candlestick (one of a pair)
 1955
 African vermillion and polished brass
 26 x 19 in.
 Saint Brigid Catholic Church, Los Angeles, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80.

Image Sources: Binder 1, Roysner Collection (left), photo by the author (right).



Combination Standing Sanctuary Lamp and Paschal Candlestick
1955

African vermillion and polished brass

70 in. (as sanctuary lamp), 50 1/2 in. (as Paschal candlestick)

Saint Brigid Catholic Church, Los Angeles, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; "The New Churches," *Time* 66, no. 12 (September 19, 1955): 80.

Image Sources: Binder 1, Roysner Collection (left), photo by the author (right).

Saint Catherine's Academy, Anaheim, California (Catholic)



Designed by Hudson Roysher

Altar

1957

Black granite

37 1/2 x 120 x 48 in.

Saint Catherine's Academy, Anaheim, California

Literature: Hudson Roysher, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 13.

Image Source: Photo by the author.



Altar Ornament

1957

Brass

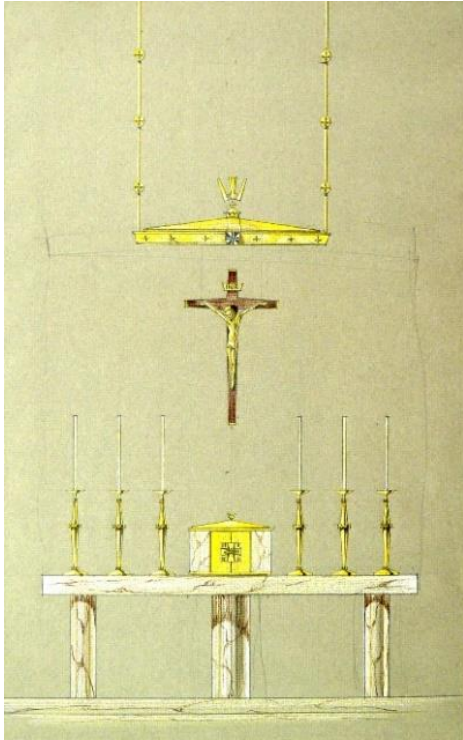
16 1/2 x 14 in., 37 1/2 x 120 x 48 in. (altar)

Saint Catherine's Academy, Anaheim, California

Literature: Hudson Roysler, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 13.

Image Sources: Photo by the author (left), Binder 2, Roysler Collection (right).





Designed by Hudson Roysher for Yates & Szeptycki

Baldachin (the ornament made by Roysher)

1957

Brass, with Honeylite panels

15 in. (Holy Ghost)

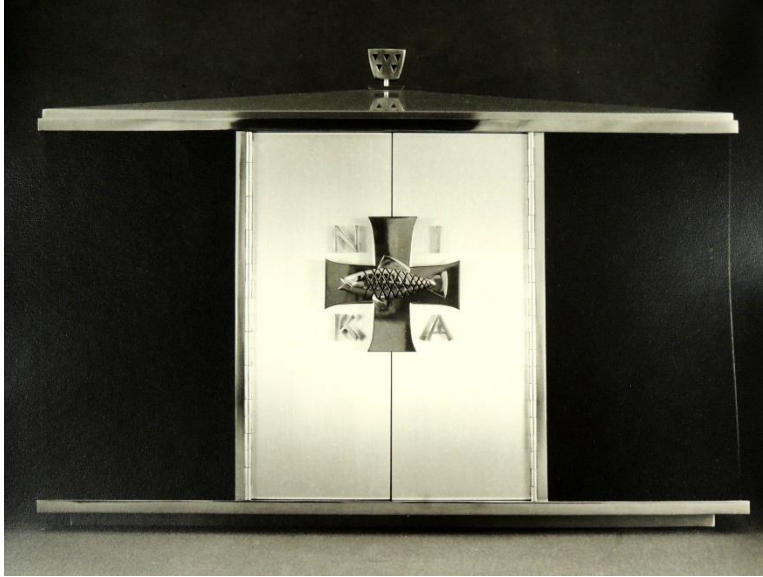
Saint Catherine's Academy, Anaheim, California

Image Sources: Photo by the author and Binder 1 (above),
Broadside No. 1, Roysher Collection (below).

Roysher created the brass lettering and ornament for the baldachin, the main structure of which was completed by the architectural firm of Yates & Szeptycki. The word "veritas," or truth, flanked by the fleur-de-lis, with three petals, likely symbolizes the Holy Trinity (also seen in the form of the dove). As for the inclusion of the fleur-de-lis, Yates & Szeptycki had the idea to also make these functional in the sense that they cover two round speakers on either end of the baldachin.⁶⁵



⁶⁵ Letter from Sister Mary Verona to Roysher, April 1, 1957, Box 1, St. Catherine's of Anaheim Folder, Roysher Collection.



Tabernacle

1957

Brass, black granite, steel, and leather-covered wood

17 x 26 x 12 in.

Saint Catherine's Academy, Anaheim, California

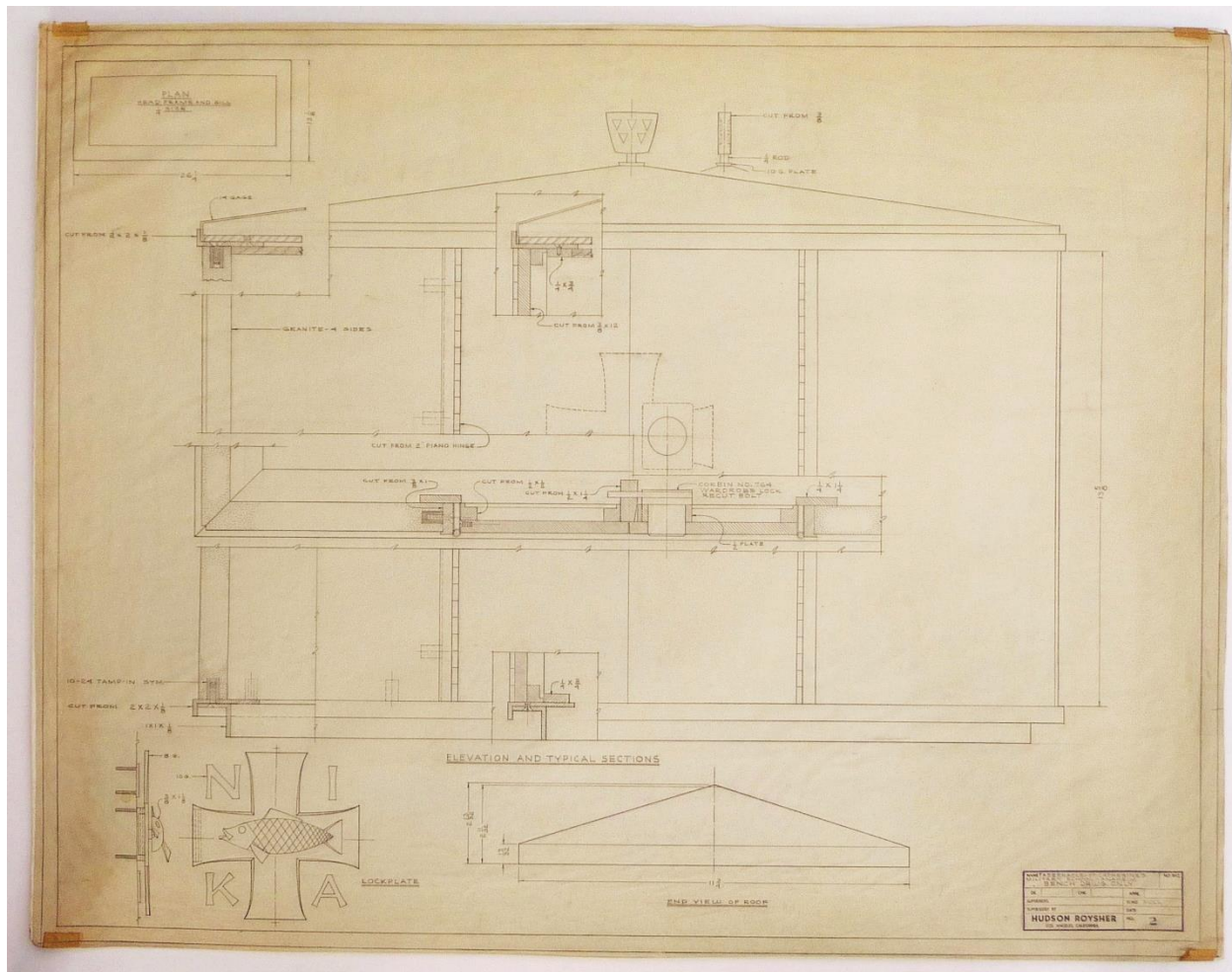
Literature: Hudson Roysler, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 13.

Image Sources: Photo by the author (above), Binder 2, Roysler Collection (below).

Saint Catherine's tabernacle demonstrates a seamless integration of polished and satin finished brass, steel internal structural elements, drilled, mitered, and polished granite outer walls, and leather-covered wood interiors.⁶⁶ The brass lock plate, carved in the form of a fish on a cross surrounded by the word NIKA (Greek for victory), conceals the locking mechanism, as seen in the center of the drawing below. Tabernacles had to be locked to protect the Eucharist within. Roysler also put fireproof insulation between the inner and outer walls.



⁶⁶ Thank you, Martin Roysler, for informing me of how this piece was made (January 2019).



Detail of Lock. Image source: photo by the author.

Cross-Section Plan of Tabernacle. Image source: Hudson Roysher Electronic Archive.



Pair of Altar Candlesticks

1958

Brass

28 3/4 in.

Saint Catherine's Academy, Anaheim, California

Literature: Hudson Roysler, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 13.

Image Sources: Photo by the author (left), Oversize 4, Roysler Collection (right).



Standing Sanctuary Lamp

ca. 1958

Brass and probably ebonized wood

60 1/2 in.

Saint Catherine's Academy, Anaheim, California

Image Sources: Photo by the author (left), Hudson Roysler Electronic Archive (right).



Paschal Candlestick

ca. 1958

Brass and probably ebonized wood

80 in. (overall), 50 1/2 in. (base)

Saint Catherine's Academy, Anaheim, California

Image Sources: Photos by the author (left and center), Hudson Roysler Electronic Archive (right).



Pair of Altar Candlesticks

ca. 1959

Brass

20 in.

Saint Catherine's Academy, Anaheim, California

Literature: Hudson Roysher, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 13.

Image Sources: Binder 2, Roysher Collection (left), photo by the author (right).



Censer and Stand

ca. 1959

Brass

51 in.

Saint Catherine's Academy, Anaheim, California

Literature: Hudson Roysher, "The Ecclesiastic Metalsmith," *Creative Crafts* (August/September 1960): 11.

Image Sources: Binder 2 and Broadside No. 1, Roysher Collection (left and right), photo by the author (center).⁶⁷

⁶⁷ The censer in the color photograph is not original.



Pair of Sanctuary Pedestals

ca. 1960

Brass

38 in.

Saint Catherine's Academy, Anaheim, California

Image Sources: Photo by the author (left), Oversize Box 4, Roysher Collection (right).



Processional Cross

1963

Brass

75 1/2 x 11 in. (overall), 9 1/4 x 8 5/8 in. (corpus)

Saint Catherine's Academy, Anaheim, California

Image Source: Photo by the author.

The Sisters at St. Catherine's Military School specifically asked Roysher to create a processional cross that was lightweight so that they could easily carry it.⁶⁸

⁶⁸ Letter from Sister Mary Martin to Roysher, January 7, 1961, Box 1, St. Catherine's of Anaheim Folder, Roysher Collection.

Saint Cross Episcopal Church, Hermosa Beach, California (Episcopal)



Processional Cross

1967

Brass and red leather

73 in. (overall), 18 x 13 in. (cross)

Saint Cross Episcopal Church, Hermosa Beach, California

Inscription: TO THE GLORY OF GOD AND IN LOVING
MEMORY OF MELL AND HAZEL BACKUS

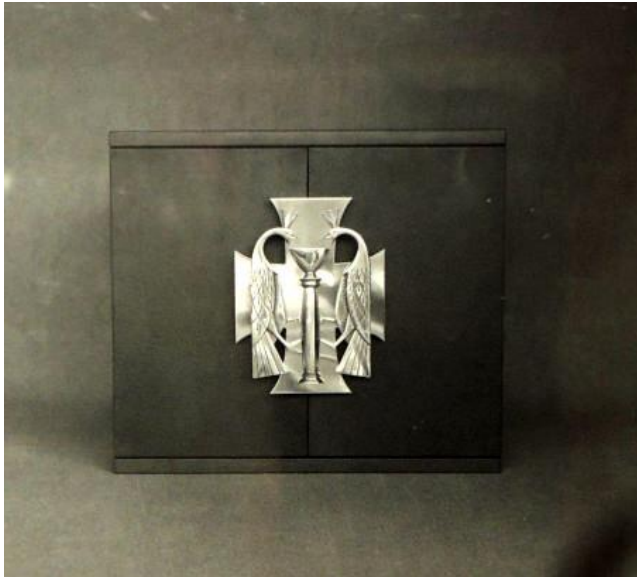
Exhibition History: *Ecclesiastical Art Festival*, Seattle Art
Museum Pavilion, possibly 1970.

Literature: Joe Kraus, "Noted Artist's Work Shown," *Arcadia
Tribune*, August 3, 1967, 10; "Diocese Adds Exhibit to
Ecclesiastical Art Festival," n.p., n.d., n. pag.

Image Sources: Photos courtesy of Saint Cross Episcopal
Church, Hermosa Beach (upper left and center), Binder 3 and
Oversize 4, Roysher Collection (upper and lower right).



Saint James Church, Newport Beach, California (Episcopal)



Tabernacle

1961

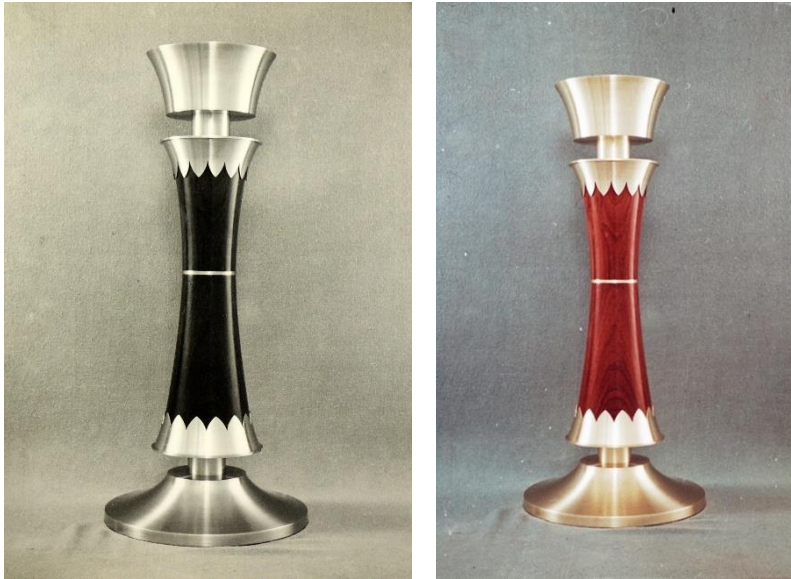
Wood, brass, and red and blue leather

Current Location: Unknown

Provenance: Saint James Church, Newport Beach, California.

Image Sources: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

Saint James' Episcopal Church, Los Angeles, California (Episcopal)



Altar Candlestick (one of a pair)

1959

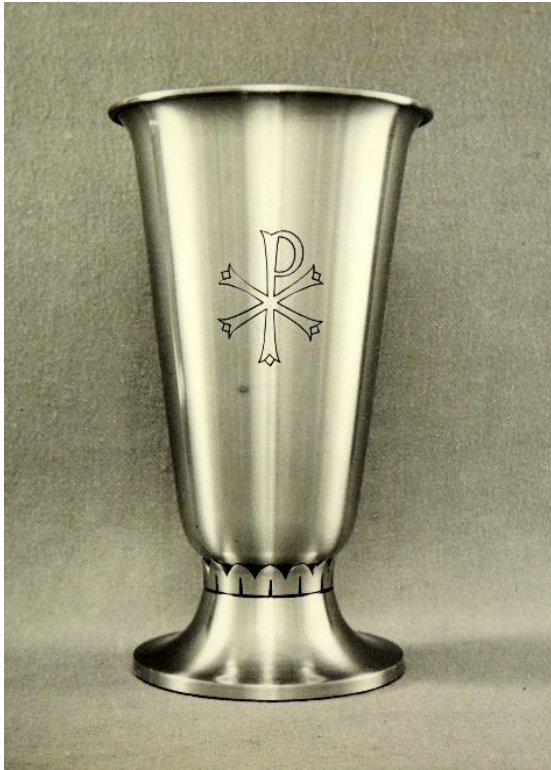
Brass and African vermillion

25 in. (approx.)

Current Location: Unknown

Provenance: Saint James' Episcopal Church, Los Angeles, California.

Image Source: Binder 3, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Pair of Altar Vases

1959

Brass

14 1/2 in.

Saint James' Episcopal Church, Los Angeles,
California

Image Sources: Photo by the author (above), Binder
3, Roysher Collection (below).



Wall Cross (with center detail)

Brass

78 1/2 x 47 in. (approx.)

Current Location: Unknown

Provenance: Saint James' Episcopal Church, Los Angeles, California.

Image Source: Broadside No. 1, Roysher Collection.

Saint John's Episcopal Church, Corona, California (Episcopal)



Designed by Hudson Roysher

Altar and Mensa Support

1955

Marble and welded steel

39 x 90 x 30 in.

Saint John's Episcopal Church, Corona, California

Literature: "The Chalice as Art," *Corona Daily Independent*, September 26, 1958, 4.

Image Source: Photo by the author.



Designed by Hudson Roysher

Communion Rail

1955

Welded steel

107 in. (length of sides), 79 in. (front sections)

Saint John's Episcopal Church, Corona, California

Literature: "Overflow Crowd at Dedication of New Episcopal Church Bishop of Los Angeles Conducts Ceremony in New Building," *Corona Daily Independent*, May 9, 1955, 1; "Corona Ring Around," *Corona Daily Independent*, February 28, 1957, 10; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 52; "The Chalice as Art," *Corona Daily Independent*, September 26, 1958, 4.

Image Source: Binder 2, Roysher Collection (left), photo by the author (right).

Designed by Hudson Roysher

Pulpit Ornament

1955

Welded steel

Current Location: Unknown

Provenance: Saint John's Episcopal Church, Corona, California.

Literature: "Overflow Crowd at Dedication of New Episcopal Church Bishop of Los Angeles Conducts Ceremony in New Building," *Corona Daily Independent*, May 9, 1955, 1.



Chalice

1956

Sterling silver

8 1/4 in.

Saint John's Episcopal Church, Corona, California, in memory of Dolly Jackson

Marks: HR / STERLING

Inscriptions: VOX CLAMANTIS IN DESERTO⁶⁹

Literature: Katharine Morrison McClinton, "The Chalice as Art," *The Living Church* (September 21, 1958): 12; "The Chalice as Art," *Corona Daily Independent*, September 26, 1958, 4.

Image Source: Binder 2, Roysher Collection (left), photo courtesy of Saint John's Episcopal Church, Corona, California (right).

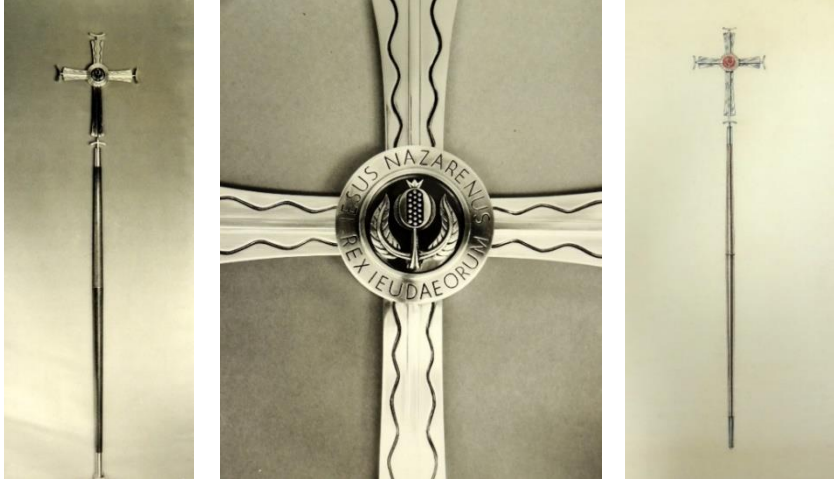
⁶⁹ Translated to: The voice of one crying out in the desert or wilderness.



Paten
ca. 1956
Sterling silver
6 in. diam.
Saint John's Episcopal Church, Corona, California

Marks: HR / STERLING

Image Source: Photo courtesy of Saint John's Episcopal Church, Corona, California.



Processional Cross

ca. 1961

Sterling silver, red enamel, and walnut

72 in. (overall), 21 1/2 x 12 1/2 in. (cross)

Saint John's Episcopal Church, Corona, California

Marks: HR / STERLING

Inscriptions: JESUS NAZARENUS REX JUDAEORUM

Literature: Don Royal, "'Spiritual Feeling' Commands His Work," *Tribune*, July 18, 1965, 5; Bert Mann, "'HR' Etched in Silver is Artist's Mark of Integrity," *Los Angeles Times*, February 12, 1967, 1; Ronald H. Silverman, *All About Art* [An experimental text developed pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education], 1967, 31.

Image Sources: Binder 2 and Oversize Box 4, Roysher Collection (upper row), photos by the author (lower row).

Saint Luke's Episcopal Church, Long Beach, California (Episcopal)



Altar Cross

1957

Brass and red leather

40 x 15 x 11 in.

Saint Luke's Episcopal Church, Long Beach, California

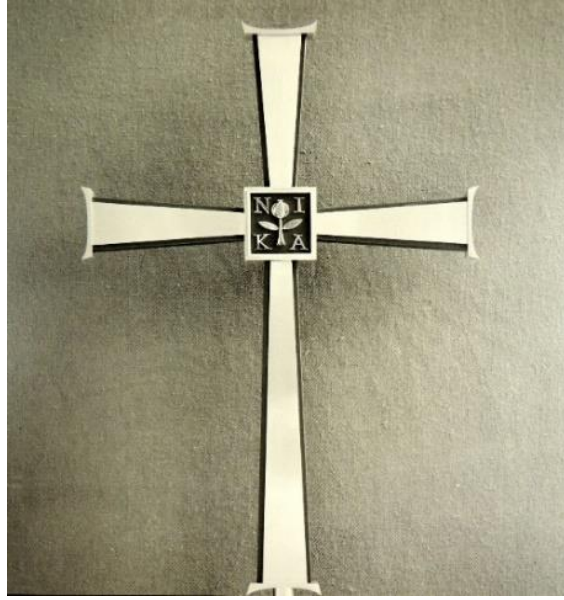
Inscriptions: MATT / MARK / LUKE / JOHN / IN MEMORY OF WILLIAM HENRY MORGAN, 1886–1961

Literature: Janice Lovoos, "Two California Silversmiths: Royscher and Adler," *American Artist* 21, no. 3 (March 1957): 50.

Image Sources: Photo by the author (left), Binder 3 and Broadside No. 1, Royscher Collection (center and right).

At the center of this altar cross, Royscher incorporated the winged bull, a symbol of Saint Luke. The wavy lines emanating from center represent the oriflamme, or heavenly flame. Below, the Holy Ghost is a sign for the Trinity, and the red Royscher used as a ground for the bull and lettering for the four evangelists symbolizes the passion.⁷⁰

⁷⁰ Note, Symbolism of St. Luke Altar Cross, Box 1, St. Luke's Long Beach Folder, Royscher Collection.



Processional Cross

1958

Brass and African vermillion (originally with red leather)

71 1/4 in. (overall), 23 3/4 x 16 1/4 in. (cross)

The Huntington Library, Art Collections, and Botanical Garden, 2018.1

Provenance: Saint Luke's Episcopal Church, Long Beach, California, 1958–2003; Saint Paul's Episcopal Church, Bakersfield, California, 2003–2017.

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961 (lent by Rev. F. C. Benson Belliss).

Literature: Hudson Roysher, "The Ecclesiastic Metalsmith," *Creative Crafts* (April/May 1960): 16; "Events for Homemakers," *New York Times*, February 11, 1961, 16.

Image Sources: Binder 3, Roysher Collection (upper left and center), photo courtesy of Michael Fagans, Saint Paul's Episcopal Church, Bakersfield, (upper right and lower left).



Paten

1958

Sterling silver

7 1/4 in. diam.

Saint Luke's Episcopal Church, Long Beach, California

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: PRESENTED TO ST. LUKE'S BY ORA LEE RIDINGS, EASTER 1958

Image Source: Photo by the author.



Pair of Altar Vases

1958

Brass

13 in.

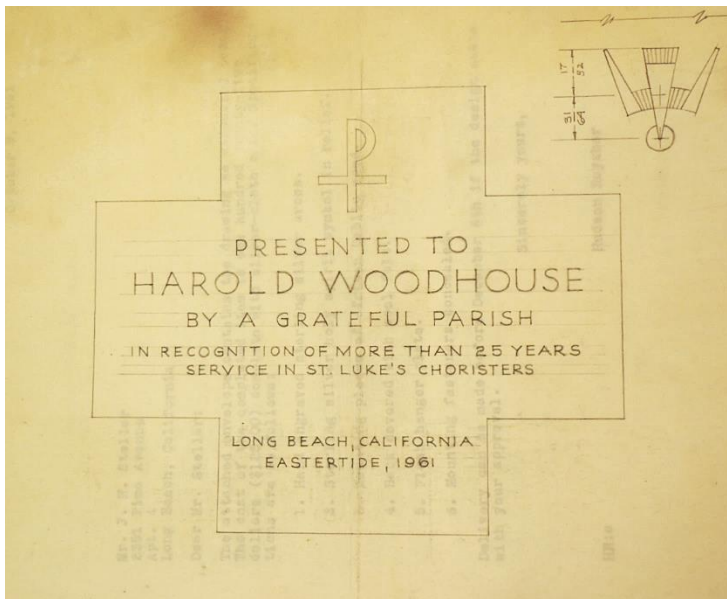
Saint Luke's Episcopal Church, Long Beach, California

Inscriptions: TO THE GLORY OF GOD AND IN MEMORY OF LOVED ONES, EASTERTIDE 1958, PRESENTED BY NORA C. CLARKE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MABEL COWTON, EASTERTIDE 1958, PRESENTED BY NORA C. CLARKE

Image Source: Photo by the author.



GOOD SINGER FAITHFUL, TOO — Twenty-seven years as a member of St. Luke's Choristers coupled with a record of 91 per cent attendance at all services and rehearsals recently brought commendation to Harold Woodhouse (right). Rev. F. C. Benson Belliss, rector of the parish, presented a plaque to "Woody." As a boy he sang in the choir of St. Luke's, Nottingham, England.



Plaque

1961

Sterling silver

Current Location: Unknown

Inscriptions: PRESENTED TO HAROLD WOODHOUSE BY A GRATEFUL PARISH IN RECOGNITION OF MORE THAN 25 YEARS SERVICE IN ST. LUKE'S CHORISTERS, LONG BEACH, CALIFORNIA, EASTERSIDE 1961

Provenance: Saint Luke's Episcopal Church, Long Beach, California.

Image Sources: "Confirmation Rite Sunday," *Long Beach Press Telegram*, May 27, 1971, A7 (left), Box 1, St. Luke's, Long Beach Folder, Roysner Collection (right).



Pair of Eucharistic Candlesticks

1963

Brass and red leather

27 in.

Saint Luke's Episcopal Church, Long Beach, California

Inscriptions: PRESENTED TO ST. LUKE'S LONG BEACH BY ERMA M. WRAITH IN
LOVING MEMORY OF WILLIAM WRAITH, 1872-1956

Image Sources: Photo by the author (left), Broadside No. 2, Roysher Collection (right).



Six Altar Candlesticks

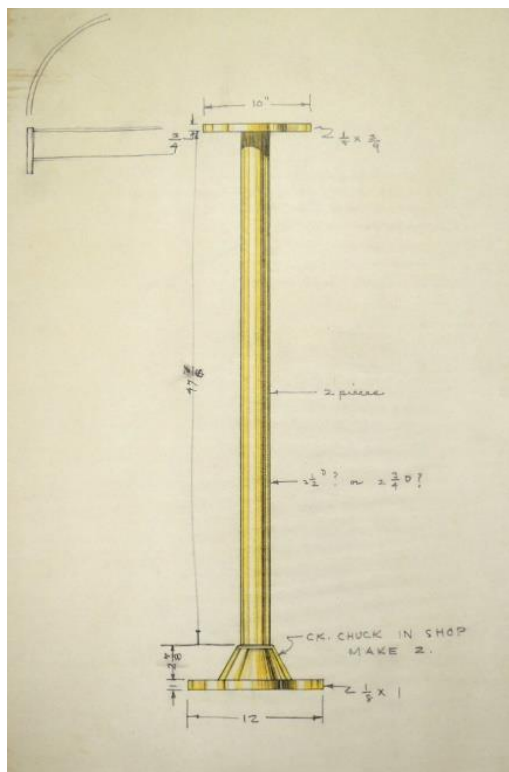
1963

Brass and red leather

8 in.

Saint Luke's Episcopal Church, Long Beach, California

Image Sources: Binder 2, Roysher Collection (upper left), all other photos by the author.



Pair of Vase Pedestals

1964

Brass

53 x 12 in. diam.

Saint Luke's Episcopal Church, Long Beach, California

Image Source: Oversize Box 5, Roysher Collection.

Saint Luke's of the Mountains Episcopal Church, La Crescenta, California (Episcopal)



Sanctuary Lamp

1957

Brass, with glass insert

Current Location: Unknown

Provenance: Saint Luke's of the Mountains Episcopal Church, La Crescenta, California, given in memory of Harvey George.

Image Source: Courtesy of Saint Luke's of the Mountains Episcopal Church, La Crescenta, California (photo taken in 1988).

Saint Mark's Church, Altadena, California (Episcopal)



Chalice

1959

Sterling silver

9 in.

Saint Mark's Church, Altadena, California

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: A PERPETUAL MEMORY OF THAT HIS PRECIOUS DEATH AND SACRIFICE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF ADA VAUGH WELDON HOWARD AND HENRY JAMES HOWARD, ALL SAINT'S DAY, 1959

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961. n. pag.

Image Sources: Binder 3, Roysher Collection (left), photos courtesy of Saint Mark's Church, Altadena, California (center and right)

Around the knop of this chalice Roysher engraved the symbols of "The Crucifixion of Christ from the Betrayal to the Descent" as represented by the following: Purse and Coins—The Betrayal; Swords and the Severed Ear of Malchus—The Arrest; Pillar and Scourges—The Trial, Condemnation, and Scourging; Ewer and Basin—Perfidy of Pilate; Ladder and Sponge—The Crucifixion; Seamless Coat—The Mockery; and the Cross and Winding Sheet—The Descent.⁷¹

⁷¹ Symbolism on Knop of Proposed Chalice for St. Marks Church, Box 1, St. Mark's Altadena Folder, Roysher Collection. Roysher also used these signs on John Burt's pectoral cross, pointing to the reuse of symbolism when fitting.



Paten

1959

Sterling silver

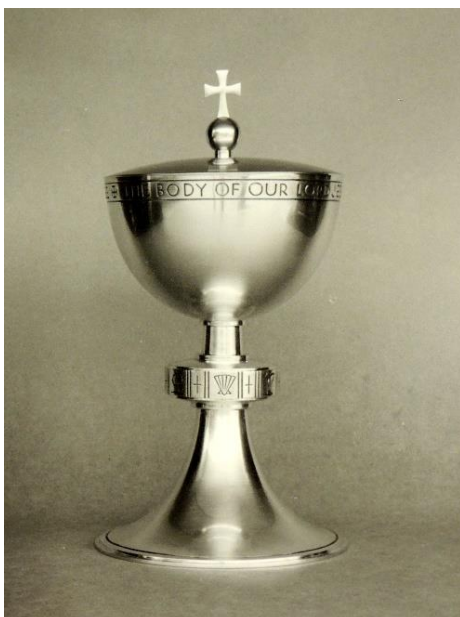
7 1/4 in. diam.

Saint Mark's Church, Altadena, California

Marks: HANDWROUGHT / HR / STERLING

Inscriptions: TO THE GLORY OF GOD AND IN LOVING MEMORY OF THOMAS J. CASEY,
ALL SAINT'S DAY, 1959 / SAINT MARK'S CHURCH, ALTADENA, CALIFORNIA

Image Sources: Binder 3, Roysher Collection (left), photo courtesy of Saint Mark's Church, Altadena, California (right).



Ciborium

1961

Sterling silver

10 x 5 1/2 in. diam.

Saint Mark's Church, Altadena, California

Marks: HR / STERLING

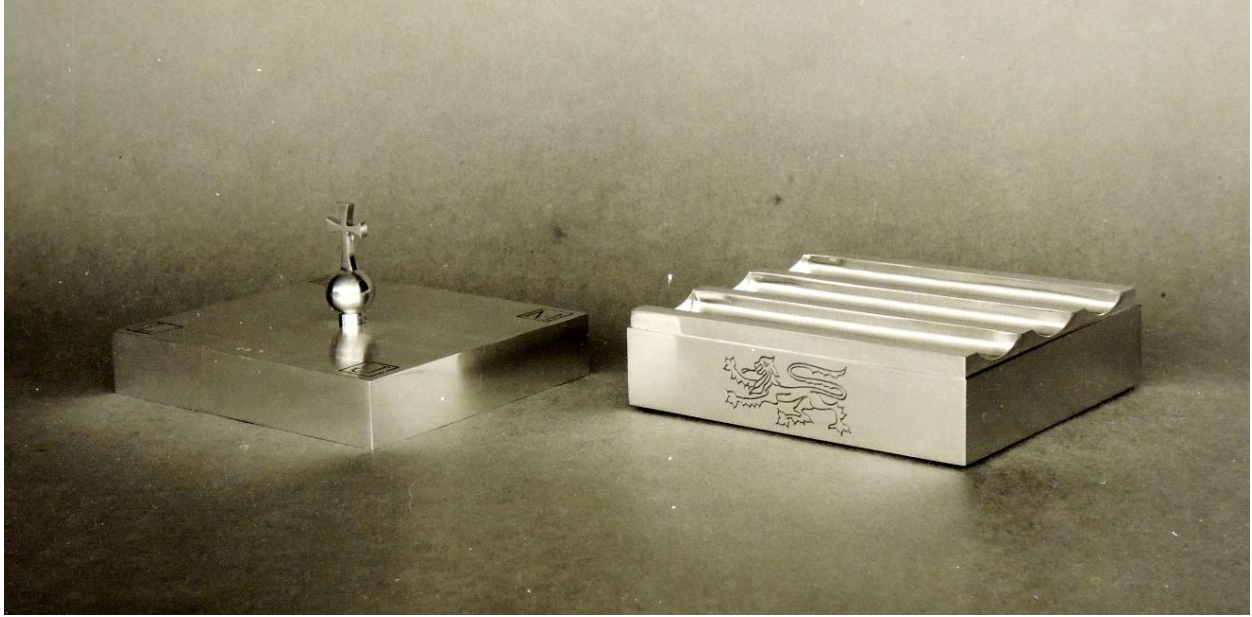
Inscriptions: THE BODY OF OUR LORD JESUS CHRIST WHICH WAS GIVEN FOR THEE / TO THE GLORY OF GOD AND IN LOVING MEMORY OF MARGARET FERGUSON DUKE

Image Sources: Binder 3, Roysher Collection (left), photos courtesy of Saint Mark's Church, Altadena, California (right).

Roysher engraved a series of symbols around the knob of the ciborium. These refer to the "Seven Champions of the Church" or "Seven Champions of Christendom." These seven figures are the patron saints of Italy, France, Spain, Wales, England, Scotland, and Ireland, and are represented by the following symbols:

- Tau Cross and Bell—St. Anthony (Italy)
- Tree—St. Denis (France)
- Scallop Shell—St. James (Spain)
- Harp—St. David (Wales)
- St. George's Cross—St. George (England)
- St. Andrew's Cross—St. Andrew (Scotland)
- [St. Patrick—Shamrock (Ireland)]⁷²

⁷² Symbolism on Proposed Pectoral Cross, Box 1, John Burt Folder, Roysher Collection.



Bread Box

1961

Sterling silver

3 7/8 x 4 3/8 x 5 1/8 in.

Saint Mark's Church, Altadena, California

Marks: HR / STERLING

Inscriptions: M / M / L / J / TO THE GLORY OF GOD AND IN LOVING MEMORY OF HELEN MARGARET KOLTS

Image Sources: Binder 3, Roysher Collection (above), photo courtesy of Saint Mark's Church, Altadena, California (below).

Saint Mark's Episcopal Church, Upland, California (Episcopal)



Pair of Pavement Candlesticks

1954

Brass and red leather

Dimension of originals: 60 in.

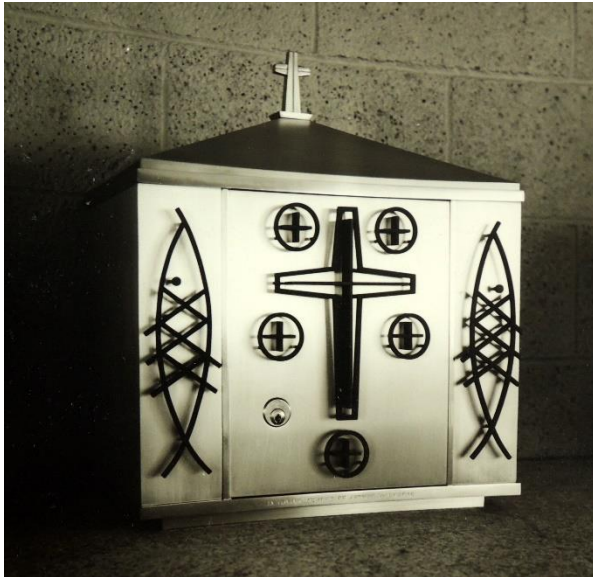
Saint Mark's Episcopal Church, Upland, California

Literature: Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 51.

Image Sources: Binder 3, Roysher Collection (upper left), Hudson Roysher Electronic Archive (upper center and right), photo courtesy of Saint Mark's Episcopal Church, Upland, California (below).

These objects were repurposed around 1990 into Lenten candlesticks, to be used during the season of Lent. The red-leather shafts and brass Chi-Rho symbols are missing; all that remains are the tripod bases, one of the many stories of the changing life of objects.

Saint Joseph Health, Saint Mary, Apple Valley, California (Catholic)



Tabernacle

ca. 1956

Polished and satin-brass, hand-rubbed bronze, steel, and black oxide⁷³

19 in.

Current Location: Unknown

Inscriptions: IN LOVING MEMORY OF ARTHUR VAN GARSE

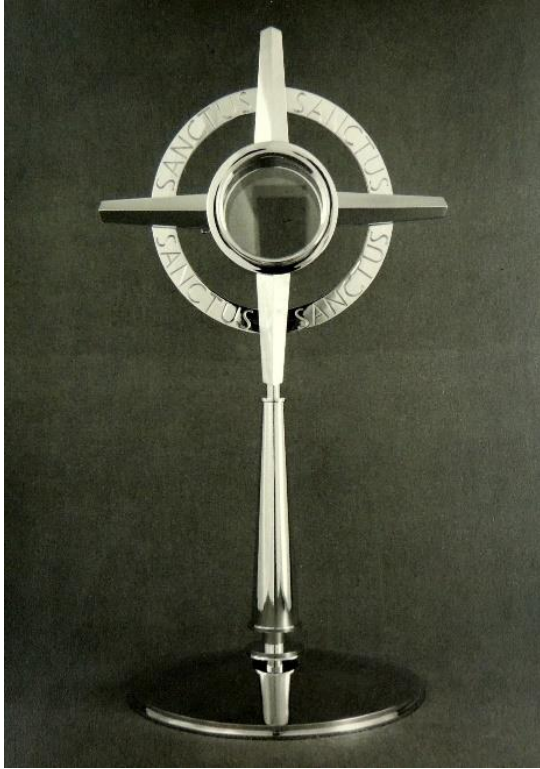
Provenance: Saint Mary Desert Valley Hospital, Apple Valley, California (now Saint Joseph Health, Saint Mary).

Image Sources: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

According to Martin Roysher, “This tabernacle reflects Roysher at his most radically modern moment.”⁷⁴ The dominant ornament consists of a large central cross flanked by a stylized fish on either side. They are formed only by oxidized steel lines suspended over the front of the tabernacle, through which the viewer sees the satin-finished brass and bronze surface. Unlike his later tabernacle designs, the mass-produced lock front and manufacturer’s mark have been left exposed.

⁷³ This tabernacle was later painted by Maureen McGuire of Maureen McGuire & Associates, Phoenix, Arizona around 1996.

⁷⁴ Conversation with Martin Roysher, January 2019.



Monstrance

ca. 1962

Brass

18 in.

Current Location: Unknown

Inscriptions: SANCTUS / SANCTUS / SANCTUS / SANCTUS

Provenance: Saint Mary Desert Valley Hospital, Apple Valley, California (now Saint Joseph Health, Saint Mary).

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961. n. pag.

Image Sources: Binder 3 and Oversize Box 4, Roysher Collection.

Saint Mary of the Angels' Parish, Hollywood, California (Catholic)



Processional Cross

1940

Sterling silver and Brazilian rosewood

72 in.

Saint Mary of the Angels' Parish, Hollywood, California

Inscriptions: JUSTITIA / FORTITUDO / PRUDENTIA / TEMPERANTIA / CORPUS CHRISTI
1947 / MILLIE S. ROGERS / ST MARY OF THE ANGELS CHURCH HOLLYWOOD, CA

Exhibition History: *May Show*, Cleveland Museum of Art, 1941; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942; *Contemporary Religious Art by California Artists*, M. H. De Young Memorial Museum, San Francisco, October–November 1952

Literature: Grace V. Kelly, "May Show's Crafts Win Enthusiastic Attention of Visitors to Art Museum," *Cleveland Plain Dealer*, May 25, 1941, 16B; "Candlesticks will be Consecrated," *Los Angeles Times*, April 20, 1952, E4; *Contemporary Religious Art by California Artists*, 1952, n. pag, no. 102; "3 American Silversmiths," *American Artist* 17 (May 1953): 32; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Janice Lovoos, "Two California Silversmiths: Roysher and Adler," *American Artist* 21, no. 3 (March 1957): 63; "Week of Art Brings Famed Work to Community Church," *Van Nuys News*, May 17, 1968, 40.

Image Sources: Binder 3, Roysher Collection (left and center), photo courtesy of Saint Mary of the Angels' Parish, Hollywood (right).

Roysher referenced this cross during an interview with Janice Lovoos in 1957: ““I made a processional cross of rosewood and silver—for no other reason than that I wanted to make it. I exhibited it and it won an award at the Cleveland Art Institute. Then I put it away. One day a friend saw the cross and fell in love with it,’ Roysher consented to let him show it to another friend whose church had been searching for a cross that pleased them. They purchased it immediately.”⁷⁵ Although Roysher made this cross in 1940, he would not consistently start making ecclesiastical work until 1951. Embarking on this path would fulfill a decade-long desire to make large-scale work.

⁷⁵ Lovoos, “Two California Silversmiths, Roysher and Adler,” 63. Roysher won the award at the Cleveland Museum of Art’s May Show not the Cleveland Art Institute.

Saint Matthew's Lutheran Church, North Hollywood, California (Lutheran)



Designed by Hudson Roysher for Comeau and Brooks

Communion Rail

1959

Eastern American black walnut and bronze

25 1/2 x 192 x 108 in.

Saint Matthew's Lutheran Church, North Hollywood, California

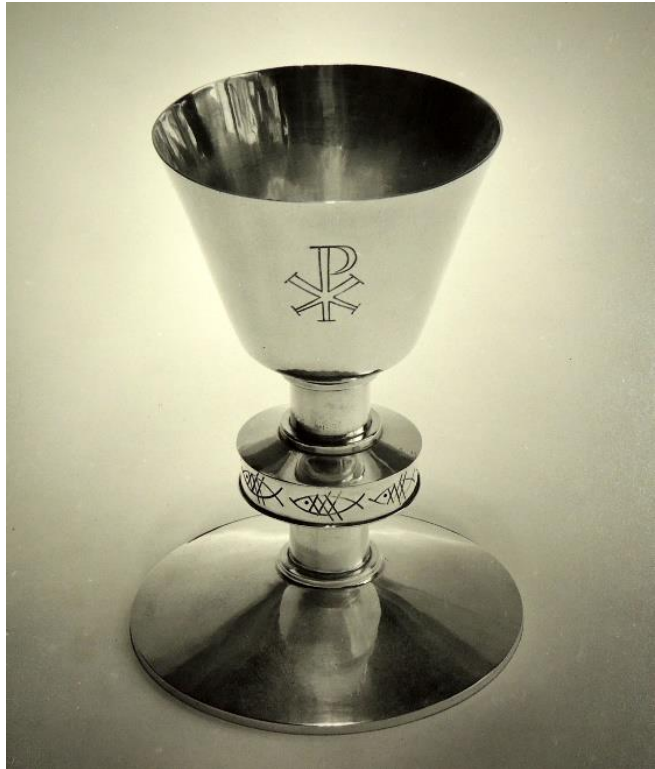
Image Source: Photo courtesy of Saint Matthew's Lutheran Church, North Hollywood.

Saint Matthew's pastor, John G. Simmons, learned of Roysher's work through a stained-glass designer at Judson Studios in Los Angeles.⁷⁶ After Roysher agreed to take on the work for the church, he was in close contact with their architectural firm, Comeau and Brooks. Initially, Ormond L. Kelley from the firm requested that the bronze inserts between the spindles display Martin Luther's coat of arms, which comprises a rose centered by a heart and cross, but the final design indicates that at some point in the process a crown was chosen, representing Jesus's kingship.⁷⁷

⁷⁶ Letter from John G. Simmons to Roysher, October 29, 1958, Box 1, St. Matthew's N. Hollywood Folder, Roysher Collection.

⁷⁷ Letter from O. L. Kelley to Roysher, February 17, 1959, Box 1, St. Matthew's N. Hollywood Folder, Roysher Collection.

Saint Paul's Episcopal Cathedral, San Diego, California (Episcopal)



Chalice

1951

Sterling silver

8 in.

Saint Paul's Episcopal Cathedral, San Diego, California

Marks: STERLING / HR / HANDWROUGHT

Literature: "Candlesticks will be Consecrated," *Los Angeles Times*, April 20, 1952, E4; "3 American Silversmiths," *American Artist* 17 (May 1953): 33; Charles Manuel, "Silversmithing: The Sheet Metal Raising Process," Master's thesis, University of Southern California, 1956, 104, no. 36.

Image Sources: Photo courtesy of Saint Paul's Episcopal Cathedral, San Diego, California (left), Binder 3, Roysher Collection (right).



Paten

1951

Sterling silver

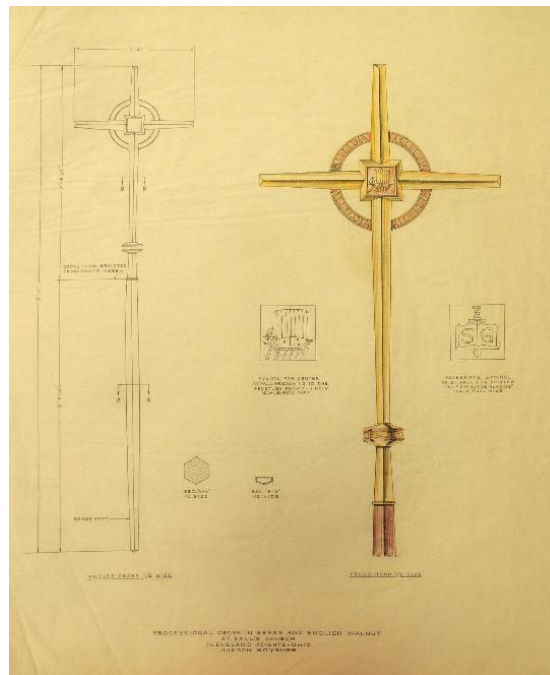
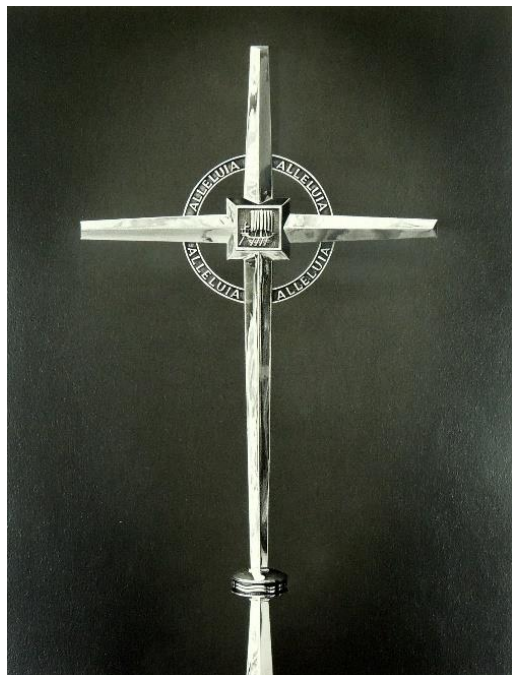
6 in. diam.

Saint Paul's Cathedral, San Diego, California

Marks: HANDWROUGHT / HR / STERLING

Image Source: Photo courtesy of Saint Paul's Episcopal Cathedral, San Diego, California.

Saint Paul's Episcopal Church, Cleveland, Ohio (Episcopal)



Processional Cross

1954

Brass and oak

72 in.

Current Location: Unknown⁷⁸

Inscriptions: ALLELUIA / ALLELUIA / ALLELUIA / ALLELUIA / IN MEMORIAM GEORGE NEWELL COMFORT, SEPTEMBER 2, 1879–JANUARY 11, 1953

Provenance: Saint Paul's Episcopal Church, Cleveland, Ohio.

Image Sources: Binder 2 and Broadside No. 3, Roysher Collection.

Regarding the knop's symbolism, in a letter from Roysher to Rev. John L. O'Hear of Saint Paul's Episcopal Church, Cleveland, he writes: "I think I forgot to mention to you that the wavy motif which runs around the knop is divided into three sections so that it not only stands for the Waters of Life and the Waters of Salvation, but it is also the Three Fountains of St. Paul."⁷⁹

⁷⁸ Unfortunately, this cross was stolen in the late 1980s/early 1990s.

⁷⁹ Letter from Roysher to Rev. John L. O'Hear, December 26, 1953, Box 1, St. Paul's Church, Cleveland Heights Folder, Roysher Collection. A letter from June 26 indicates that O'Hear became associated with Roysher and his work via a reference from Laurence Schmeckebier.

Saint Paul's Episcopal Church, Tustin, California (Episcopal)



Chalice

ca. 1961

Sterling silver

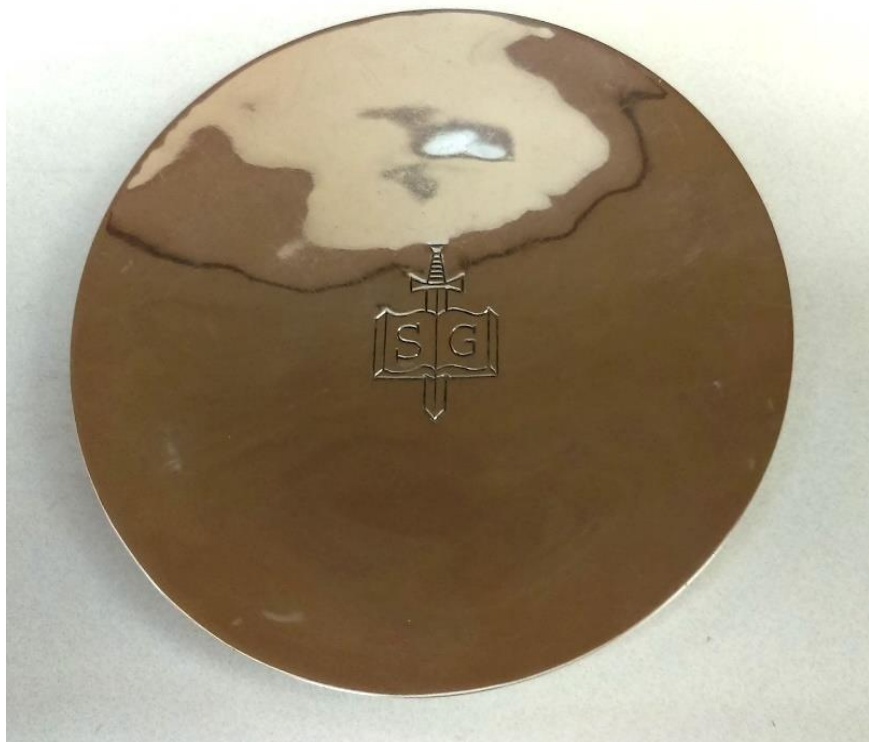
9 x 5 1/2 in. diam.

Saint Paul's Episcopal Church, Tustin, California

Marks: HR / STERLING

Inscriptions: DRINK YE ALL OF THIS FOR THIS IS MY BLOOD

Image Source: Photo courtesy of Saint Paul's Episcopal Church, Tustin, California.



Paten

ca. 1961

Sterling silver

7 1/8 in. diam.

Saint Paul's Episcopal Church, Tustin, California

Marks: HR / STERLING

Image Source: Photo courtesy of Saint Paul's Episcopal Church, Tustin, California.



Hanging Cross

ca. 1964

Brass and probably African vermillion or walnut
 Saint Paul's Episcopal Church, Tustin, California

Image Source: Photos courtesy of Saint Paul's Episcopal Church, Tustin, California.

In a letter from Rosalea Wilcox, on behalf one the Women of St. Paul's, she informed Roysher that she wished to commend him "on this magnificent piece of craftsmanship and design. The awe and splendor of this cross, with its simplicity as well as magnitude of design and symbolism, has been expressed over and over by members of our group, members of the Bishop's Committee, parishioners, visitors, and . . . most often by Father Campbell."⁸⁰ She also notes that it "is a perfect complement to the church," thus emphasizing Roysher's ability to create works in harmony with a building's structure.⁸¹

⁸⁰ Letter from Rosalea Wilcox to Roysher, February 27, 1964, Box 1, Tustin—St. Paul's Folder, Roysher Collection.

⁸¹ Ibid. A note elsewhere in Roysher's archives indicates that this cross weighs three hundred pounds (Note, Box 1, St. Catherine's of Anaheim Folder, Roysher Collection).



Sanctuary Lamp

ca. 1965

Brass and glass

22 x 6 in.

Saint Paul's Episcopal Church, Tustin, California

Image Source: Photo courtesy of Saint Paul's Episcopal Church, Tustin, California.

Saint Paul's Episcopal Church, Ventura, California (Episcopal)



Pair of Vases (one of two)

ca. 1961

Brass

14 1/2 in.

Saint Paul's Episcopal Church, Ventura, California

Image Source: Photo by the author.



Pair of High-Altar Candlesticks

ca. 1961

Brass

26 3/4 in.

Saint Paul's Episcopal Church, Ventura, California

Image Source: Photos by the author.



Six Low-Altar Office Candlesticks
ca. 1961

Brass

7 3/4 x 9 in. diam.

Saint Paul's Episcopal Church,
Ventura, California

Image Sources: Photos by the author
(above), Oversize Box 4, Roysher
Collection (below).



Processional Cross

ca. 1962

Brass, blue enamel, and African vermilion

72 in. (overall), 25 x 17 in. (cross)

Saint Paul's Episcopal Church, Ventura, California

Image Source: Photos by the author.



Sanctuary Lamp

ca. 1966

Brass with glass insert

22 in. (approx.)

Saint Paul's Episcopal Church, Ventura, California

Image Source: Photo by the author.

Missal Stand

1969

Brass

Current Location: Unknown

Provenance: Saint Paul's Episcopal Church, Ventura, California.



Pair of Pavement Candlesticks

ca. 1985

Brass

51 1/4 in., 68 1/2 in. (overall)

Saint Paul's Episcopal Church, Ventura, California

Inscriptions: IN LOVING MEMORY OF WALTER BASIL MARRIOTT, 1904–1980

Image Source: Photos by the author.

Saint Peter's Episcopal Church, San Pedro, California (Episcopal)



Chalice

1953

Sterling silver

8 in.

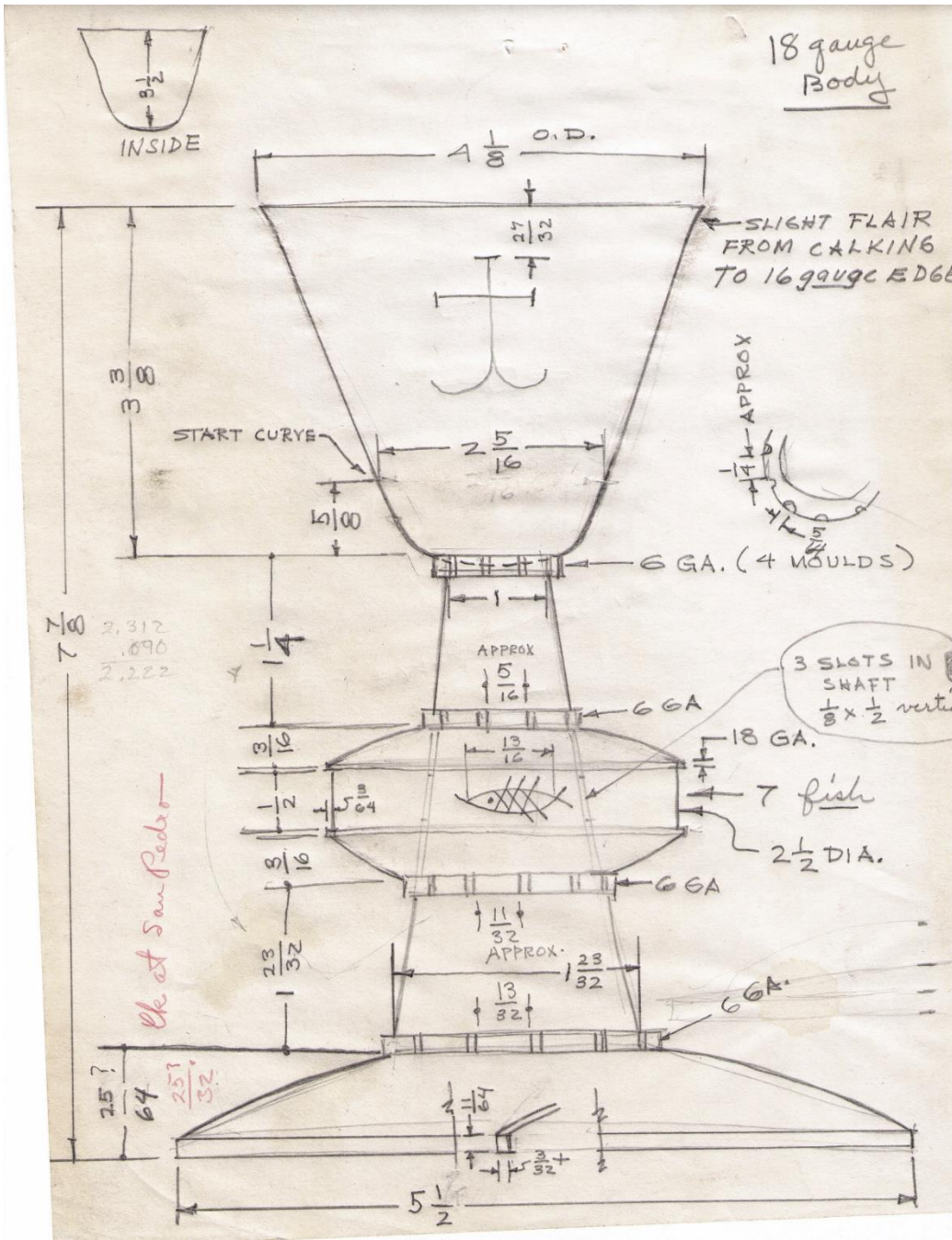
Saint Peter's Episcopal Church, San Pedro, California, given by the women of Saint Peter's

Marks: HANDWROUGHT / HR / STERLING

Literature: Albert L Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 49 and 57; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Sources: Binder 1, Roysheer Collection (left), photo by the author (right).

The design on the following page for this chalice demonstrates that every single element of the vessel's construction was carefully planned out. With regard to the cup, notations were made to start the curve of the sides at 5/8 inch up from the stem; the rim, too, required a delicate flair so that it could be used comfortably. Metal gauges were also specified along with engraving dimensions.



Design for Chalice. Image source: Hudson Roysheer Electronic Archive.



Paten

1953

Sterling silver

7 1/2 in. diam.

Saint Peter's Episcopal Church, San Pedro, California, given by the women of Saint Peter's

Marks: STERLING / HR / HANDWROUGHT

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 49; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Sources: Binder 1, Roysner Collection (left), photo by the author (right).



Designed by Hudson Roysher for the Musto-Keenan Company

Altar

1954

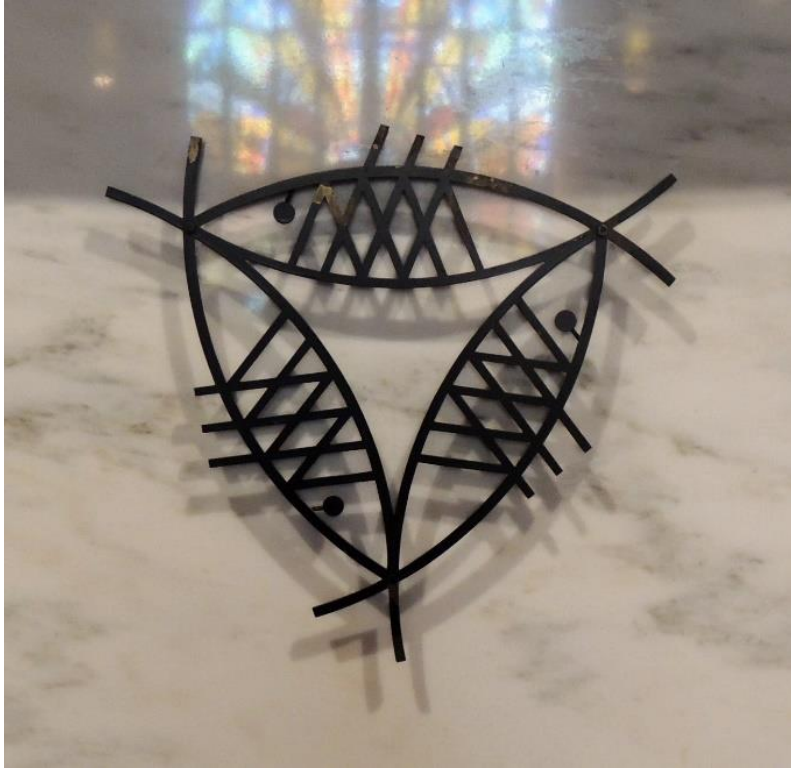
Alabama white cloud marble

39 3/4 x 120 x 30 in.

Saint Peter's Episcopal Church, San Pedro, California, gift of Dr. and Mrs. Robert Bloch

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 41 and 57; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Source: Photo by the author.



Designed by Hudson Roysher for Valley Forge

Altar Ornament

1954

Iron

16 1/2 in.

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 41 and 57; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Source: Photo by the author.



Designed by Hudson Roysher for Valley Forge

Communion Rail

1954

Iron

28 3/4 x 81 in. (each section)

Saint Peter's Episcopal Church, San Pedro, California, given by Mrs. And Mrs. Arthur Russell in memory of their daughter Beverly Jean Russell and also by Mrs. C. H. McCarty in memory of Herbert Parker and Charles Hunter McCarty.

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 41, 49, and 57; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Sources: Photo by the author (above), Binder 1, Roysher Collection (below).



Designed by Hudson Roysher for Valley Forge

Pulpit

1954

Iron and oak

72 x 48 in.

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; Don Royal, "'Spiritual Feeling' Commands His Work," *Tribune*, July 18, 1965, 5.

Image Sources: Photo by the author (left), Binder 1, Roysher Collection (right).



Designed by Hudson Roysher for Valley Forge

Lectern

1954

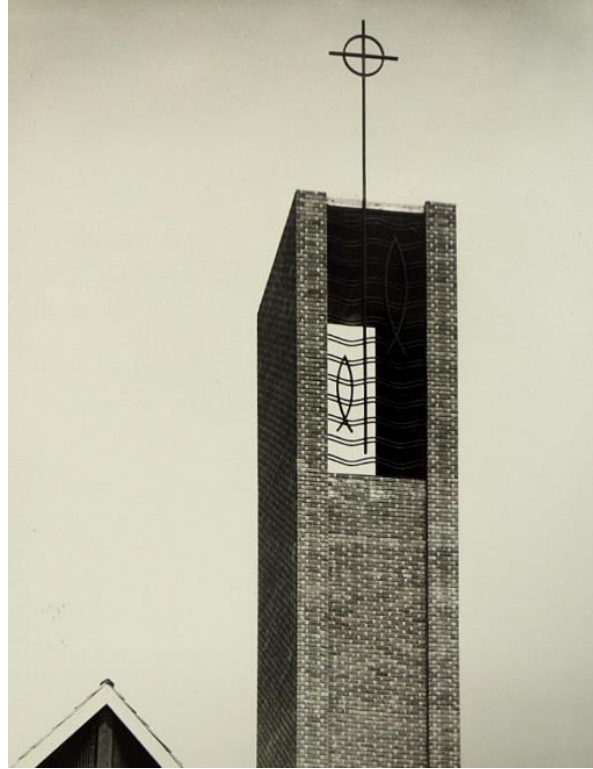
Iron and oak

58 x 18 in.

Saint Peter's Episcopal Church, San Pedro, California, given by members of the parish in memory of Margaret Anne Hyde

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Massey Hamilton Shepherd, *Before the Holy Table: A Guide to the Celebration of the Holy Eucharist, Facing the People, According to the Book of Common Prayer* (Greenwich, Conn: Seabury Press, 1956), 41; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; Don Royal, "'Spiritual Feeling' Commands His Work," *Tribune*, July 18, 1965, 5.

Image Sources: Photo by the author (left), Binder 1, Roysher Collection (right).



Designed by Hudson Roysher, probably for Valley Forge

Belfry

1955

Steel

312 x 72 in.

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 103 and 126–129; George Kambe, "Prof. Hudson Roysher: One of the World's Best Silversmiths," *College Times*, July 3, 1966, 10.

Image Sources: Photo by the author (left), Binder 1, Roysher Collection (right).



Pair of Altar Candlesticks

1956

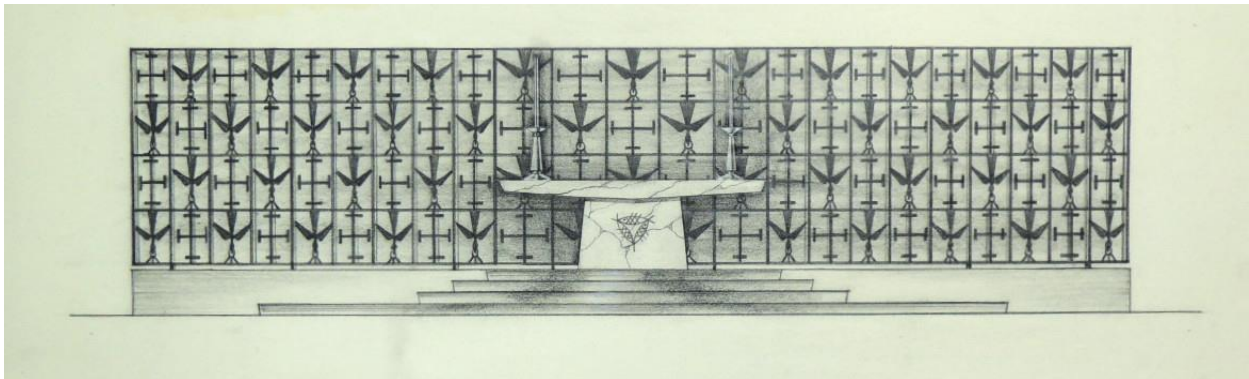
Brass and red leather

38 in. (overall)

Saint Peter's Episcopal Church, San Pedro, California, given in memory Bertha Kennedy Bill, mother of Reverend John R. Bill, by members of the parish

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; Conrad Brown, "The Facts of Business That Artists and Craftsmen Have to Know to Get Architectural Commissions," *Craft Horizons* 16, no. 3 (May/June 1956): 25; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 103 and 126–129; George Kambe, "Prof. Hudson Roysner: One of the World's Best Silversmiths," *College Times*, July 3, 1966, 10.

Image Sources: Photo by the author (left and center), Broadside No. 2, Roysner Collection (right).



Designed by Hudson Roysher for Valley Forge

Choir Screen

1957

Iron

23 1/2 x 23 1/2 in. (each square section)

Saint Peter's Episcopal Church, San Pedro, California, given by the Reverend John R. Bill and his wife in memory of Bertha Kennedy Bill

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Sources: Photo by the author (above), Oversize Box 5, Roysher Collection (below).



Designed by Hudson Roysher, probably for Valley Forge

Pair of Credence Tables

1957

Iron, brass, and Alabama white cloud marble

39 x 30 x 16 in.

Saint Peter's Episcopal Church, San Pedro, California, given in memory of Michael Van Guelder Waring by his friends

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Source: Photos by the author.



Pair of Processional Candlesticks

1958

Brass and red leather

73 in.

Saint Peter's Episcopal Church, San Pedro, California, given in memory of Michael Van Guelder Waring by his friends

Literature: Albert L. Wise, "Designer, Metalsmith, Roysheer Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; George Kambe, "Prof. Hudson Roysheer: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Source: Photos by the author.



Pair of Vases

ca. 1960

Brass

14 3/8 in.

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysner Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; George Kambe, "Prof. Hudson Roysner: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Source: Photos by the author.



Baptismal Font Cover

ca. 1968

Iron (spun by Mesick Mfg. Co.) and brass

58 x 19 in.

Saint Peter's Episcopal Church, San Pedro, California, the font given by Dr. Crampton as a thank you offering for his daughters Ellen and Alexis and the cover given as an offering for the children who have been baptized in the church and for Mark Augustus Jabuka

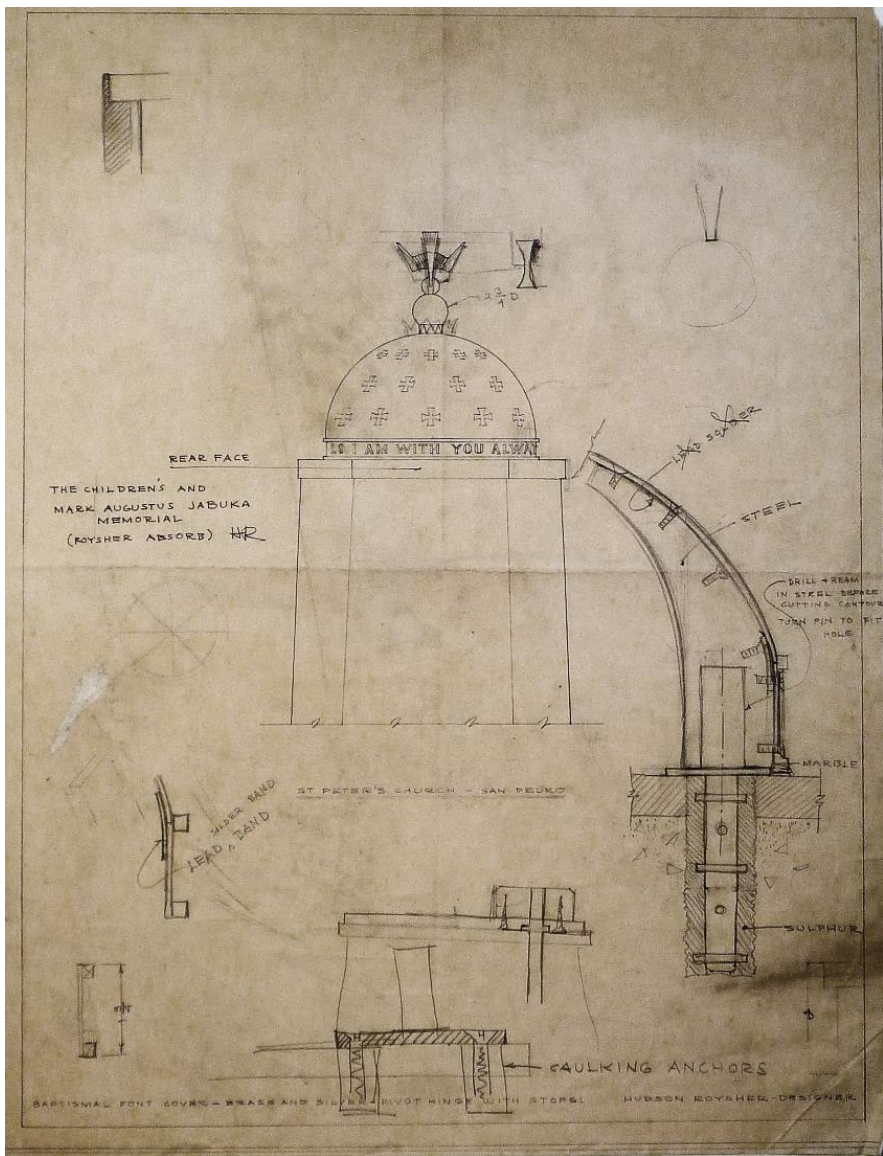
Inscriptions: GO YE THEREFORE AND MAKE DISCIPLES OF ALL NATIONS

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Sources: Photo by the author (left and center), Binder 1, Roysher Collection (right).

For this baptismal font cover to be lifted and remain open, thus giving the priest access to the holy water within, Roysher engineered a large swing hinge to support the weight of the cover, as seen below. He shaped it to fit inside the cover so that the mechanism was hidden. To function properly, the post must resist bending when the cover is open and yet be able to turn on its axis without friction under the cover's weight. It is, therefore, firmly bolted to the hinge above and rotates in a steel tube anchored in a hole in the concrete base, the latter of which is covered with marble veneers.⁸²

⁸² Thank you, Martin Roysher, for walking me through the technical aspects of this work (January 2019).



Drawing for Baptismal Font Cover. Image source: Hudson Roysher Electronic Archive.



Pair of Altar Candlesticks

ca. 1970

Brass and red leather

21 in. (overall)

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129; George Kambe, "Prof. Hudson Roysher: One of the World's Best Silversmiths," *College Times*, June 3, 1966, 10.

Image Source: Photo by the author.



Processional Cross

1984

Brass and red leather

74 in. (overall), 20 x 15 in. (cross)

Saint Peter's Episcopal Church, San Pedro, California

Literature: Albert L. Wise, "Designer, Metalsmith, Roysler Is Kept Busy," *College Times*, November 10, 1954, 2; "Churches and Temples," *Progressive Architecture* 37, no. 10 (October 1956): 126–129.

Image Source: Photos by the author.

Sisters of Social Service, Encino, California (Catholic)



Tabernacle

1960

Brass

He Cares Foundation, Metro Manila, Philippines

Provenance: Sisters of Social Service, Encino, California

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961, n. pag.

Image Source: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Designed by Hudson Roysher

Altar

1960, repurposed in later years

Marble

Sisters of Social Service, Encino, California

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961, n. pag.

Image Source: Hudson Roysher Electronic Archive.



Six Altar Candlesticks

1960

Brass

6 3/4 x 9 in. diam.

Sisters of Social Service, Encino, California

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961, n. pag.

Image Sources: Photo by the author (above), Oversize Box 4, Roysher Collection (below).



Pair of Altar Candlesticks

1960

Brass

4 1/2 x 7 in. diam.

Sisters of Social Service, Encino, California

Literature: "Hudson Roysher Directs Talent to Creating Beauty for Churches," *Monrovia Daily News*, January 12, 1961, n. pag.

Image Source: Photo by the author.

Sisters of Social Service, Oakland, California (Catholic)



Tabernacle

1957

Brass (the original with red leather)

15 1/2 x 15 1/2 x 12 in.

Santa Clara de Asis Catholic Church, Yorba Linda

Provenance: Sisters of Social Service, Oakland, California.

Image Source: Binder 2, Roysher Collection and Hudson Roysher Electronic Archive (above), photo courtesy of Santa Clara de Asis Catholic Church (below).



Altar Candlestick (one of six)
1957
Brass and red leather
10 x 6 in. (approx.)
Current Location: Unknown

Provenance: Sisters of Social Service, Oakland, California.

Image Source: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).



Sanctuary Lamp

1957

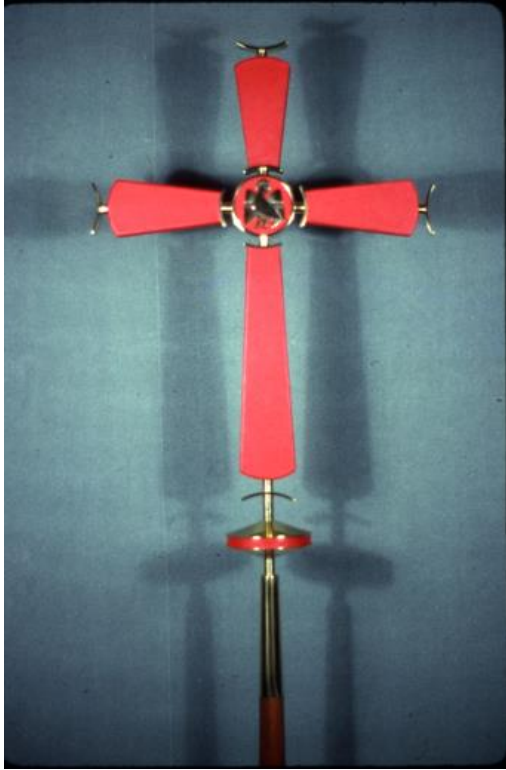
Brass with glass insert

Current Location: Unknown

Provenance: Sisters of Social Service, Oakland, California.

Image Source: Binder 2, Roysher Collection (left), Hudson Roysher Electronic Archive (right).

Trinity Cathedral Church, Sacramento, California (Episcopal)



Processional Cross

1970

Brass and red leather

Trinity Cathedral Church, Sacramento, California

Image Source: Hudson Roysler Electronic Archives.

Trinity Cathedral, Cleveland, Ohio (Episcopal)



Pectoral Cross

1967

Sterling silver and red enamel

4 3/4 x 3 3/4 in. (pendant)

Huntington Library, Art Collections, and Botanical Gardens, 2017.12

Marks: STERLING / HR

Inscriptions: FEB. 4 / 1967 / OHIO / JOHN / BURT

Provenance: Burt Family Collection; Right Revered John Harris Burt, Trinity Cathedral, Cleveland, Ohio, gift to the Right Revered John Harris Burt, Bishop Coadjutor of Ohio, from the clergy of the Los Angeles Diocese.

Exhibition History: *Ecclesiastical Art Festival*, Seattle Art Museum Pavilion, possibly 1970.

Literature: "Diocese Adds Exhibit to Ecclesiastical Art Festival," n.p., n.d., n. pag.

Image Sources: Trinity Cathedral Archives, Cleveland, Ohio (left and right), photo courtesy of the Burt Family (center).⁸³

This pectoral cross is applauded in a letter to Roysher from Rev. R. Parker Jones, Saint Alban's Episcopal Church, Los Angeles, February 28, 1967:

I am writing to express to you the very real appreciation which Canon Owings and I have, together with the clergy of this Diocese, for your most excellent rendition of the pectoral cross and chain for Rt. Rev. John Burt. Although none of us in the

⁸³ The painting on the right is by Nancy Bunch Sheridan. It hangs in the library at Trinity Cathedral in Cleveland.

Diocese have seen the cross with the exception of Bishop Bloy, nevertheless the gratitude expressed by Bishop Burt in a personal letter to me indicates his complete and absolute pleasure with it. Because this is so, I should like to quote from his letter of February 13th in part:

As you may have heard, the cross which Hudson Roysner fashioned arrived just one half hour before the Consecration Service began. And it is a thing of magnificence. Indeed, I was a bit breathless when the box was opened and those gathered round could see what an unusual, masculine and exciting symbol it is.

I personally shall look forward sometime in the future to having an opportunity of seeing this cross but in the meantime, let me thank you for not only the rare artistic beauty which you contributed to it, but for a great deal of self sacrifice in terms of time and effort.⁸⁴

⁸⁴ Letter to Roysner from Rev. R. Parker Jones, Saint Alban's Episcopal Church, Los Angeles, February 28, 1967, Box 1, John Burt Folder, Roysner Collection.

Trinity United Church of Christ, Cleveland, Ohio (Evangelical)



Pectoral Cross

1943

Sterling silver

Current Location: Unknown

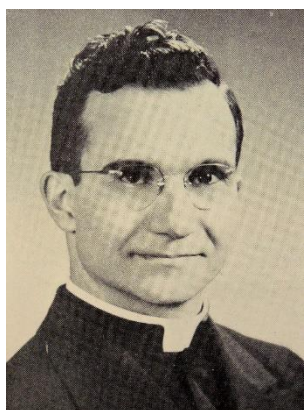
Provenance: Trinity United Church of Christ, Cleveland, Ohio, made for Reverend Elam G. Wiest.

Exhibition History: *May Show*, Cleveland Museum of Art, 1946, First Prize: Silverware other than Jewelry for Group; *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 74 and 77; Grace V. Kelly, “Crafts in May Show Maintain Fine Reputation of Cleveland,” *Cleveland Plain Dealer*, May 26, 1946, 17D; Grace V. Kelly, “May Show’s Quality Entries Retain Public Approbation,” *Cleveland Plain Dealer*, June 9, 1946, 15D; “Events for Homemakers,” *New York Times*, February 11, 1961, 16; Alan Rosenberg, “Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 16, fig. 7.

“Hudson Roysher: A Reverence for Silver in the Mid-Twentieth Century,” *Silver Magazine* (May/June 2006): 16, fig. 7.

Image Source: Binder 2, Roysher Collection.



This cross was made for Reverend Elam G. Wiest, seen here. He performed Hudson and Alli’s marriage ceremony in 1936.⁸⁵

Reverend Elam G. Wiest. Image Source: MS 5235, Box 1, Folder 19, *Jubilee* (Trinity Church, 1944), Trinity United Church of Christ Records, 1911–2008.

⁸⁵ *Cuyahoga County, Ohio, Marriage Records and Indexes, 1810–1973*, Ancestry.com.

Private Collections



Censer / Thurible

1940

Sterling silver

10 1/4 x 4 1/4 x 4 1/4 in. (censer), 33 3/8 in. (overall)

The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.2

Marks: HR

Inscriptions: SANCTUS SANCTUS SANCTUS DOMINUS DEUS SABAOTH

Provenance: Roysheer Family Collection.

Exhibition History: *Hudson Roysheer: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942; *May Show*, Cleveland Museum of Art, 1946; *Ecclesiastical Art Show*, St. Paul's Episcopal Cathedral Festival, 1952; *Contemporary Religious Art by California Artists*, M. H. De Young Memorial Museum, San Francisco, October–November 1952; *Liturgical and Religious Arts*, Denver Art Museum, 1955; *Festival of Religious Arts*, The Ohio Union, January 8–29, 1956⁸⁶; *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961; *Ecclesiastical Art Festival*, Seattle Art Museum Pavilion, possibly 1970.

⁸⁶ The Ohio State exhibition, like many others, included works intended for Catholic and Protestant churches as well as Jewish synagogues. The exhibition organizers hoped to “challenge the creative efforts of young people” either through an object’s aesthetic quality or through an understanding of the construction process (D. Alexander Severino, *Festival of Religious Arts*, exh. cat., n. pag.).

Literature: Grace V. Kelly, "Crafts in May Show Maintain Fine Reputation of Cleveland," *Cleveland Plain Dealer*, May 26, 1946, 17D; "Ecclesiastical Art Show Set," *Los Angeles Times*, May 17, 1952, n. pag.; *Contemporary Religious Art by California Artists*, 1952, n. pag, no, 101; Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *College Times*, November 10, 1954, 2; *Liturgical and Religious Arts*, Denver Art Museum, 1955, n. pag., no. 87; *Festival of Religious Arts*, Ohio State University, 1956, n. pag, no. 26; "Events for Homemakers," *New York Times*, February 11, 1961, 16; Pete Searls, "Roysher: Artist, Teacher, Rebel," *San Gabriel Valley Daily Tribune*, January 2, 1967, 1; "Diocese Adds Exhibit to Ecclesiastical Art Festival," n.p., n.d., n. pag.

Image Sources: Binder 3, Roysher Collection (above), © Courtesy of the Huntington Art Collections, San Marino, California (below).



Chalice

ca. 1941

Sterling silver and African vermilion

8 in.

Current Location: Unknown

Inscriptions: CALICEM SALUTARIS ACCIPIAM ET NOMEN DOMINI INVOCABO⁸⁷

Exhibition History: *May Show*, Cleveland Museum of Art, 1941; *Hudson Roysher: An Exhibition of Silverwork at the Los Angeles County Museum*, November 1941; *One-Man Show*, Saint Paul Gallery, Minnesota, 1942

Literature: Grace V. Kelly, "May Show's Crafts Win Enthusiastic Attention of Visitors to Art Museum," *Cleveland Plain Dealer*, May 25, 1941, 16B.

Image Source: The Cleveland Museum of Art (left), Binder 4, Roysher Collection (right).

⁸⁷ Translates to: I will take the chalice of salvation; and I will call upon the name of the Lord (Catholic Bible, http://catholicbible.online/side_by_side/OT/Ps/ch_115).



Baptismal Bowl

1950

Sterling silver

2 1/4 x 3 1/8 x 3 1/8 in.

The Huntington Library, Art Collections, and Botanical Gardens, 2013.1.3

Marks: HR

Provenance: Mr. and Mrs. Arthur J. Babcock, La Crescenta, California.

Exhibition History: *Contemporary Religious Art by California Artists*, M. H. De Young Memorial Museum, San Francisco, October–November 1952; *American Craftsman*, March 15–April 12, 1953, Festival of Contemporary Arts, Illini Union, University of Illinois (circulated by the Smithsonian Institution Traveling Exhibition Service immediately thereafter); *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: *Contemporary Religious Art by California Artists*, 1952, n. pag., no. 103; *American Craftsman*, University of Illinois, 1953, n. pag.; Albert L. Wise, “Designer, Metalsmith, Roysher Is Kept Busy.” *College Times*, November 10, 1954, 2; “Events for Homemakers,” *New York Times*, February 11, 1961, 16.

Image Source: © Courtesy of the Huntington Art Collections, San Marino, California.

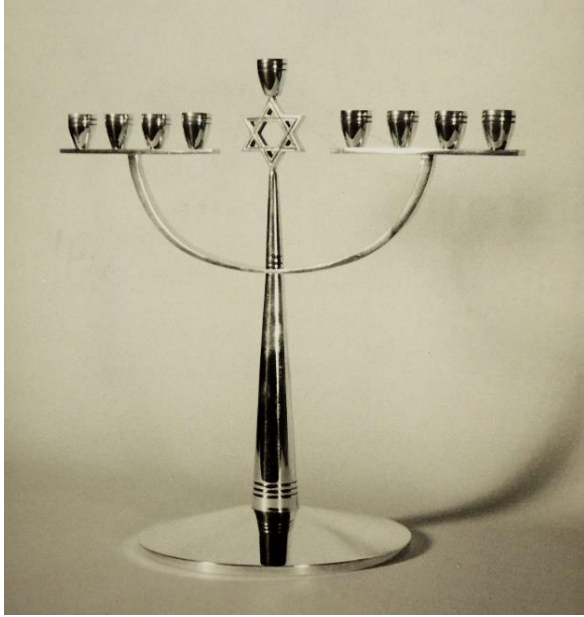
This baptismal bowl held holy water during a christening. The rector would have quickly submerged his fingers in the water before dripping it onto an infant’s head. To impede the holy water from spilling over the rim, the lip had to be notably thicker than the wall below, so Roysher created a slight inward overhang to force the water back down into the bowl. The inward curve

down from the rim can be seen in the reflection lines in the photograph. According to his son, Martin, Roysher used his forging skills to raise and thicken the upper lip by moving the bulk of the metal upward and outward from the center of the original flat silver disk.⁸⁸



Baptismal Bowl Showing Thick Upper Walls. Image Source: Box 2, Photos Folder, Roysher Collection.

⁸⁸ Conversation with Martin Roysher, January 2019.



Menorah

1952

Sterling silver

10 in.

Current Location: Unknown

Provenance: Max Peterman, Los Angeles, California.

Exhibition History: *Masters of Contemporary American Crafts*, Brooklyn Museum, February 14–April 23, 1961.

Literature: Janice Lovoos, “Two California Silversmiths: Roysheer and Adler,” *American Artist* 21, no. 3 (March 1957): 52; Hudson Roysheer, “The Ecclesiastic Metalsmith,” *Creative Crafts* (April/May 1960): 16; “Events for Homemakers,” *New York Times*, February 11, 1961, 16.

Image Source: Binder 3, Roysheer Collection (left), Hudson Roysheer Electronic Archive (right).

Appendix A: Curriculum Vitae¹

Biographical Details

- 1911 Born on November 21 in Cleveland, Ohio
- 1936 Married Alli Esther Ritari (September 23, 1910–July 6, 1997) on June 29 in Cleveland, Ohio²
- 1945 Birth of Martin Kingsley Roysheer on May 20 in Oakland, California³
- 1951 Birth of Allison Florence Roysheer on May 15 in Los Angeles, California⁴
- 1993 Died on June 23 in San Diego, California⁵

Education

- 1934 Diploma in Teacher’s Training, Cleveland School of Art (now the Cleveland Institute of Art)
- 1934 BS in Public School Art, Western Reserve University (now Case Western Reserve University)
- 1948 MFA, University of Southern California
Thesis: “An Investigation of the Physical Aspect of the Reformation in England as it Affected the Art and Architecture of Cathedral and Parish Churches”

Professional Work

- 1934–36 Art Metal Instructor, Fairmount Junior High Training School, Cleveland⁶
- 1936–37 Staff Designer, Designers for Industry, Inc., Cleveland

¹ All information in the curriculum vitae has been extracted from Roysheer’s Academic and Professional Record: Box 2, Roysheer Vita & List, Hudson Roysheer Collection, The Huntington Library (hereafter referred to as the Roysheer Collection), unless otherwise noted.

² *Cuyahoga County, Ohio, Marriage Records and Indexes, 1810–1973*, Ancestry.com.

³ *California Birth Index, 1905–1995*, Ancestry.com.

⁴ Ibid.

⁵ *U.S. Social Security Death Index, 1935–2014*, Ancestry.com.

⁶ Academic and Professional Record, Box 3, Hudson Roysheer Folder 1, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

- 1937–39 Design Instructor, College of Architecture and Fine Arts, University of Illinois
- 1939–42 Design Instructor, College of Architecture and Fine Arts, University of Southern California⁷
- 1944–45 Silversmith and Designer, Gump's, San Francisco⁸
- 1945–50 Chairman, Department of Industrial Design, Chouinard Art Institute (now California Institute of the Arts)
- 1946 Silversmith and Designer, Bullock's Wilshire, Los Angeles
- 1946 Guest Professor, Summer Session, American Studies Foundation, University of Minnesota
- 1950–53 Associate Professor of Art, Los Angeles State College (now California State University, Los Angeles)
- 1952 Visiting Professor, Summer Session, Claremont Art Institute
- 1953 Guest Professor, Summer Session, Scripps College
- 1953–54 Associate Professor of Art, University of California, Los Angeles
- 1954 Guest Professor, Summer Session, Scripps College
- 1954–75 Professor of Art (Chairman after 1971), California State University, Los Angeles
- 1975 Professor Emeritus, California State University, Los Angeles

Exhibitions

- 1932 May Show, Cleveland Museum of Art
- 1933 May Show, Cleveland Museum of Art
- 1934 May Show, Cleveland Museum of Art
- 1936 May Show, Cleveland Museum of Art

⁷ Roysher was promoted to rank of Assistant Professor prior to entering the United States Armed Forces. He enlisted in the Army on July 24, 1942 and served as a Warrant Officer (National Archives and Records Administration, *U.S. World War II Army Enlistment Records, 1938–1946*, Ancestry.com).

⁸ Academic and Professional Record of Hudson Roysher, Records of the Department of Decorative Arts: Exhibitions. Masters of Contemporary Crafts [2/14/1961-4/23/1961] [09] Roysher, Hudson (1960–1961), Brooklyn Museum Archives.

- 1940 May Show, Cleveland Museum of Art
- 1940 *Contemporary Craft Work*, Society of Arts and Crafts, Boston⁹
- 1941 May Show, Cleveland Museum of Art
- 1941 Cleveland School New Year Exhibition
- 1941 One-Man Show, Los Angeles County Museum
- 1941 Elizabeth Holmes Fisher Gallery, University of Southern California (loan of silver as well as early manuscripts and Bibles)¹⁰
- 1942 One-Man Show, Saint Paul Gallery, Minnesota
- 1946 May Show, Cleveland Museum of Art
- 1949 *Tradition of the Future*, America House, American Craftsman's Council, New York City¹¹
- 1949 Wichita Decorative Arts and Ceramic Exhibition
- 1949 25th Annual Exhibition, Pasadena Art Institute¹²
- 1951 Arts and Crafts Show, Los Angeles County Fair¹³
- 1951–53 *Form in Handwrought Silver*, Department of State Traveling Exhibition
- 1952 Florence Rand Lang Galleries, Scripps College¹⁴

⁹ Academic and Professional Record, Box 3, Hudson Roysher Folder 1, Laurence E. Schmeckebier Papers, 1909–1988, Archives of American Art, Smithsonian Institution.

¹⁰ “Tea Today to Open S.C. Art Exhibit: Works to Be Shown for Remainder of Month,” *Los Angeles Times*, April 3, 1941, A1; “Sacred Objects Shown,” *Los Angeles Times*, December 28, 1941, C7.

¹¹ “Traditional Skills and Modern Designs Highlight Silverware Display Opening Today,” *New York Times*, January 5, 1949, 29.

¹² “Art Display at Pasadena Wins Praise,” *Los Angeles Times*, March 13, 1949, D6.

¹³ “Arts and Crafts Show Beyond Comparison: Richard Haines’ ‘Sea Horses’ Wins \$1000 Purchase Award for Paintings,” *Los Angeles Times*, September 16, 1951, E6.

¹⁴ “Pasadena Pictures in Exhibit,” *Independent Press Telegram*, January 27, 1952, 6.

- 1952 Ecclesiastical Art Show, St. Paul's Episcopal Cathedral Festival¹⁵
- 1952 *Contemporary Religious Art by California Artists*, M. H. De Young Memorial Museum, San Francisco¹⁶
- 1952–53 American Federation of Arts Traveling Exhibit
- 1953 Exhibition of contemporary silverwork and ceramic sculpture, University of Wisconsin-Madison¹⁷
- 1953 American Craftsman, Festival of the Arts, University of Illinois
- 1953 Smithsonian Institution Traveling Exhibition
- 1955 *Liturgical and Religious Art*, Denver Art Museum
- 1955 Diamond Jubilee Art Exhibition of Work by Alumni, Art Galleries, University of Southern California¹⁸
- 1956 U.S. Architecture, United States Information Agency/Service Exhibition, Australia and possibly Europe (photographs of work only)
- 1956 *Festival of Religious Arts*, Ohio State University
- 1956 Religious Art, Canton Art Institute
- 1958 "Craftsmanship," Southern California Designer-Craftsmen, Los Angeles County Museum
- 1961 *Masters of Contemporary American Crafts*, Invitational Retrospective Exhibition, Brooklyn Museum
- 1963 *Artist as Craftsman—Craftsman as Artist*, Pavilion Gallery, Balboa¹⁹

¹⁵ "Ecclesiastical Art Show Set," *Los Angeles Times*, May 17, 1952, A3.

¹⁶ Box 2, Shows, Folder 6.10, Roysher Collection.

¹⁷ "Coast-to-Coast Notes," *Art Digest* (February 15, 1953): 14. "Madison, Wisconsin: Artist-craftsmen from all sections of the country are represented in the University of Wisconsin's exhibition of contemporary silverwork and ceramic sculpture. On view through March 16, the show ranges from a 1912 terra-cotta abstraction by Alexander Archipenko, to recent works by Henry Rox, Viktor Schreckengost, Ellen Key-Oberg, Alex Loik and Hudson Roysher, among others."

¹⁸ "Reception to Launch SC Art Fete," *Los Angeles Times*, October 7, 1955, B6.

¹⁹ Beverly E. Johnson, "90 Arts and Crafts Go on Exhibit at Balboa Today," *Los Angeles Times*, October 20, 1963, A22.

- 1964 Liturgical Arts, City Art Museum of St. Louis
- 1967 Arcadia Public Library (only color photographs of silver on display)²⁰
- 1967 Ceremonial Silver, Trident Lounge, California State College, Los Angeles²¹
- 1967 *The Craftsman Today*, Fine Arts Gallery, California State College, Los Angeles²²
- 1968 *An Exhibition of Ten Southern California Artists*, Woodland Hills Community Congregational Church²³
- 1970 Ecclesiastical Art Festival, Seattle Art Museum Pavilion²⁴
- 1975 *Forms in Metal: 275 Years of Metalsmithing in America*, Finch College Museum of Art and Museum of Contemporary Crafts of the American Crafts Council, New York City²⁵
- 2011–12 *California Design, 1930–1965: “Living in a Modern Way,”* Los Angeles County Museum of Art²⁶

Commissions: Ecclesiastical Work²⁷

- 1940 Saint Mary of the Angels’ Parish, Hollywood, CA²⁸
- 1943 Trinity United Church of Christ, Cleveland, OH
- 1951 Saint Paul’s Episcopal Cathedral, San Diego, CA

²⁰ Joe Kraus, “Noted Artist’s Work Shown,” *Arcadia Tribune*, August 3, 1967, 10.

²¹ “What’s on at the Weekend,” *Daily Independent*, February 17, 1967, 14.

²² “Assistant Secretary of State Will Speak,” *Los Angeles Times*, February 26, 1967, SGB9.

²³ “Week of Art Brings Famed Work to Community Church,” *Van Nuys News*, May 17, 1968, 40.

²⁴ Box 2, Shows, Folder 7.18, Roysher Collection.

²⁵ *Forms in Metal: 275 Years of Metalsmithing in America* (New York: Museum of Contemporary Crafts of the American Crafts Council, 1975).

²⁶ Pat Kirkham, “At Home with California Modern, 1945–65” in *California Design, 1930–1965: Living in a Modern Way*, ed. Wendy Kaplan (Los Angeles: Los Angeles County Museum of Art, 2011).

²⁷ All dates are based on first year of correspondence with the respective institution, unless otherwise noted (Box 1, Roysher Collection).

²⁸ This cross was made in 1940, but it was not purchased until around 1947 (Janice Lovoos, “Two California Silversmiths: Roysher and Adler,” *American Artist* 21, no. 3 (March 1957): 63), the year in which it is engraved.

- 1952 All Saints Church, Beverly Hills, CA
- 1952 Assumption of the Blessed Virgin Mary Church, Pasadena, CA
- 1953 Our Lady of the Assumption Church, Ventura, CA
- 1953 Saint Mark's Episcopal Church, Upland, CA
- 1953 Saint Paul's Episcopal Church, Cleveland, OH
- 1954 Church of the Holy Innocents, Long Beach, CA
- 1954 La Casa De Maria, Montecito, CA²⁹
- 1954 Mount Saint Mary's Convent and Academy, San Diego, CA³⁰
- 1954 Saint Brigid Catholic Church, Los Angeles, CA
- 1954 Saint Peter's Episcopal Church, San Pedro, CA
- 1955 Church of the Transfiguration, Arcadia, CA³¹
- 1955 Claremont United Church of Christ, Claremont, CA
- 1955 Immaculate Heart of Mary Church, Los Angeles, CA
- 1955 Saint John's Episcopal Church, Corona, CA
- 1955 Saint Luke's of the Mountains Episcopal Church, La Crescenta, CA
- 1956 Saint Joseph Health, St. Mary, Apple Valley, CA
- 1957 Helpers of the Holy Souls, Los Angeles, CA
- 1957 Saint Catherine's Academy, Anaheim, CA
- 1957 Saint Luke's Episcopal Church, Long Beach, CA
- 1957 Sisters of Social Services, Oakland, CA

²⁹ Albert L. Wise, "Designer, Metalsmith, Roysher Is Kept Busy," *Los Angeles State College Times*, November 10, 1954, 2 (Wise indicates that Roysher was actively engaged in La Casa de Maria commission when this article was written).

³⁰ Ibid.

³¹ Date based on engraving to underside of one of a pair of altar cruets made for the church.

- 1958 All Saints Church, Pasadena, CA
- 1958 The Church of Saint Paul in the Desert, Palm Springs, CA
- 1958 Saint Matthew's Lutheran Church, North Hollywood, CA
- 1958 Saint Mel's Church, Woodland Hills, CA
- 1959 Saint James' Episcopal Church, Los Angeles, CA
- 1959 Saint Mark's Church, Altadena, CA
- 1960 Immaculate Heart Hospital Chapel, Salinas, CA
- 1960 Saint Cross Episcopal Church, Hermosa Beach, CA
- 1960 Saint James Church, Newport Beach, CA
- 1960 Sisters of Social Services, Encino, CA
- 1961 All Saints-by-the Sea Church, Santa Barbara, CA
- 1961 Saint Paul's Episcopal Church, Tustin, CA
- 1961 Saint Paul's Episcopal Church, Ventura, CA
- 1962 Queen of the Valley Hospital Chapel, West Covina, CA³²
- 1962 Roman Catholic Archdiocese, Los Angeles, CA
- 1967 Trinity Cathedral, Cleveland, OH
- 1970 Trinity Cathedral Church, Sacramento, CA

Honors and Awards

- 1933 Pair of Earrings and a Pendant, Second Prize: Jewelry, May Show, Cleveland Museum of Art³³
- 1934 Graduate Scholarship, Cleveland Art Institute

³² Notecard concerning West Covina monstrance dated 7-21-62, Casa de Maria Folder, Box 1, Roysher Collection.

³³ "Awards by the Jury," *The Bulletin of the Cleveland Museum of Art* 20, no. 5 (May 1933): 84.

- 1934 Coffee Set, First Prize: Metalwork other than Silver and Iron, May Show, Cleveland Museum of Art³⁴
- 1936 Vegetable Server and Wine Ladle, First Prize: Silverware other than Jewelry for Group of Two, May Show, Cleveland Museum of Art³⁵
- 1940 Decanter Set, First Prize: Silverware other than Jewelry for Group of Two, May Show, Cleveland Museum of Art³⁶
- 1941 Special Award for Continued Excellence, May Show, Cleveland Museum of Art
- 1946 Six from the Group, First Prize: Silverware other than Jewelry for Group, May Show, Cleveland Museum of Art³⁷
- 1946 Special Award for Continued Excellence, May Show, Cleveland Museum of Art
- 1949 Baron Erik Fleming Special Award, Wichita Decorative Arts and Ceramic Exhibition
- 1965–66 Outstanding Professor Award (Art), California State College, Los Angeles
- 1966 Trustees Distinguished Professor Award
- 1974–75 Outstanding Educator of America Award

Publications

- 1938 “Training Industrial Designers.” *Industrial Education Magazine* 40, no. 3 (May 1938): 134–137.
- 1953 “The Craftsman and the Machine.” *College Art Journal* 12, no. 4 (Summer 1953): 364–366 and 367.
- 1959 “Jurying the Jurors.” *Craft Horizons* 19, no. 5 (September/October 1959): 5.
- 1960 “The Ecclesiastic Metalsmith.” *Creative Crafts* (April/May 1960): 15–17.
- 1960 “The Ecclesiastic Metalsmith.” *Creative Crafts* (August/September 1960): 10–13.

³⁴ “Awards by the Jury,” *The Bulletin of the Cleveland Museum of Art* 21, no. 5 (May 1934): 84.

³⁵ “Awards by the Jury,” *The Bulletin of the Cleveland Museum of Art* 23, no. 5 (May 1936): 82.

³⁶ “Awards by the Jury,” *The Bulletin of the Cleveland Museum of Art* 27, no. 5 (May 1940): 73.

³⁷ “Awards by the Jury,” *The Bulletin of the Cleveland Museum of Art* 33, no. 5 (May 1946): 74.

1978 "Silver Lining." *Westways* 70, no. 2 (February 1978): 10.

Public Services

- 1937 University Lecture, University of Illinois³⁸
- 1938 Judge, Poster Contest for Gymkana, University of Illinois³⁹
- 1948 Member of the Jury of Awards, California State Fair and Exposition
- 1949 Member of the Jury of Awards, Los Angeles County Fair
- 1950 Member of the Jury of Awards, California State Fair and Exposition
- 1950 Member of the Jury of Selection, Los Angeles County Fair
- 1951 Member of the Jury of Awards, Los Angeles County Fair
- 1952 Member of the Jury of Awards, California State Fair and Exposition
- 1952 Member of the Jury of Selection, Los Angeles County Fair
- 1952 Lecture, "Silver," Pacific Arts Association Convention⁴⁰
- 1953 Demonstration, Armor Decoration Techniques, County Museum in Los Angeles' Exposition Park⁴¹
- 1953 Panel Member, Training the Professional Art Student in the Modern College, Los Angeles State College⁴²
- 1954 Member of the Jury of Awards, California State Fair and Exposition
- 1954 Member of the Jury of Awards, San Francisco Art Festival
- 1956 Member of the Jury of Awards, California State Fair and Exposition

³⁸ "WILL Program," *Daily Illini*, November 23, 1937, 4 and December 7, 1937, 5 and 23.

³⁹ "Open Poster Contest for Gymkana," *Daily Illini*, February 23, 1938, 3.

⁴⁰ Box 2, Shows, Folder 6.6, Roysher Collection.

⁴¹ "Culture," *Long Beach Press Telegram*, February 13, 1953, A10.

⁴² "Art Training in Colleges to Be Discussed," *Los Angeles Times*, May 31, 1953, D7. Other panel members included Charles Eames, architect; Sister Magdalen Mary, head of the art department at Immaculate Heart College; Laura Anderson, ceramicist on the UCLA staff, and Ida Mae Anderson, art supervisor of the Los Angeles city schools.

- 1956 Member of the Jury, 8th Annual National Decorative Arts and Ceramics Exhibition, Wichita Art Association⁴³
- 1956 Lecturer, “Creative Metalwork and Jewelry,” Pasadena City College⁴⁴
- 1957 Lecturer, “The Craftsman in a Machine Age,” Lakewood Campus⁴⁵
- 1957 Chairman of the Preliminary Jury, Southwestern Section, Designer–Craftsman of the West, De Young Museum, San Francisco
- 1957 Panelist, First Annual Conference of American Craftsman, Asilomar
- 1960 Telecourse Talk, “Contemporary Religious Art,” Los Angeles State College⁴⁶
- 1963 Keynote Speaker, Winter Conference, Southern California Art Education Association
- 1963–65 Member, Fountains Committee, Los Angeles Beautiful
- 1967 Member of the Jury of Awards, California State Fair and Exposition
- 1968 Exhibition Judge, “Made-by-the-Book”⁴⁷
- 1971 Lecturer, “Warrior Goldsmiths—The Royal Scyths,” California State College, Los Angeles⁴⁸
- 1971 Guest Speaker, Oakland Museum⁴⁹

⁴³ Box 2, Shows, Folder 7.3 Wichita Arts 1949, Roysher Collection.

⁴⁴ “Artists to Speak,” *Star News*, October 30, 1956, n. pag.

⁴⁵ “Silversmith to Lecture,” *Independent Press Telegram*, December 1, 1957, W7.

⁴⁶ “Religious Art Talk Slated for Telecourse,” *Los Angeles Times*, December 15, 1960, A16.

⁴⁷ “‘Made-by-the-Book’ Exhibit Continues Today at Library,” *Arcadia Tribune*, April 21, 1968, 2.

⁴⁸ “Art from Metal Films Scheduled,” *Daily Review*, June 15, 1971, n. pag.

⁴⁹ Box 2, Lecture Notes, Scythians Folder, Roysher Collection.

Appendix B: Documents

Hudson Roysher, "Why Industrial Design?" (1953)⁵⁰

Man adapts to his environment by means of technological effort which in turn makes that environment more complex. In his constant desire to improve the old and develop the new man has surrounded himself with materials, tools, and products almost infinite in number and varying in complexity from the simplest household appliance to the automatic business machine. The great diversity of knowledge required to maintain, operate, and create within the technological structure has made mandatory the development of specialists who concern themselves with data and approach tasks beyond the comprehension of their predecessors.

The industrial revolution suddenly and irrevocably transplanted man, without preparing him philosophically, from thousands of years of tradition into a machine age rich in possibilities for good and evil. The machine could produce in multiple the objects which man had made singly and laboriously by hand. His understandings of form and function were born of his close relationship with tools and materials at the workbench. His enthusiasm for his new tools was boundless and the rapidity of his explorations and discoveries in the new frontier were unparalleled. However, his inability to see that the new world should produce its own forms characteristic of the new technology resulted in products which were obvious attempts to produce the visual design characteristics of hand crafted objects in machine-made products. He borrowed forms which were endowed with the idioms of the hand-tool in attempting to solve the problems thrust upon him by tools which were to develop their own idioms, entirely unrelated to existing forms. The new materials which resulted from the research and experiments of the chemist were debased through efforts to make them resemble materials the origins of which were in no way

⁵⁰ Box 2, Industrial Design, Industrial Des. Statement Roysher-1953, Roysher Collection.

related. It is in this group that we find the cellulose acetates made to resemble pigskin and the laminates masquerading as gingham.

The Industrial Designer is a specialist in design for mass-production. The need for his being lay primarily in the conflict between the phenomenal [*sic*] industrial growth during the nineteenth and first quarter of the twentieth century and the lag in aesthetic understanding. Although the industrial designer concerns himself primarily with the idea of increased sales through logical design based on decreased manufacturing costs, consumer research, and market analysis, he contributes far more than merchandising values only. He is concerned with product performance relative to man and his environment in both a broad and detailed way. The industrial designer cannot, with any degree of integrity, work superficially for fashionable and stylistic forms. His mission is too involved with all the basic mechanics, economies, and aesthetics of man to have meaning in so limited a sense.

Hudson Roysher, Lecture on Crafts (n.d.)⁵¹

Before we discuss crafts or craft education in the contemporary world I think it is necessary first to consider briefly the positions of the crafts as an art form. Historically speaking the body of evidence indicating man's involvement with crafts, and his successful exploitation of the craft, as a medium of expression extends so far back into the archaeological records as to make any further arguments totally unnecessary. However, Russell Day stated my very thinking on this problem so excellently in his convention address that I should like to quote him directly. He said, "I will admit that there is a 'renaissance in art' today, and that crafts have their very important place in that renewal of esthetic spirit. However, it is not an all embracing rebirth by any means and it would be esthetic suicide to think it so." We can always point to times and places, when and where, man has prostituted crafts to unworthy ends and our own culture is not the least guilty on this point.

Today the face of America is changing, and I believe the American individual is changing, to a large extent the change is not for the better, or at least as far as our culture is concerned. There are forces at work such as a growing omnipotence in the area of science, planned obsolescence and automatic fabrication methods in industry and uncontrolled merchandising of culturally fraudulent devices and materials for the supposed use of man's leisure time which threaten the individual's existence as a thinking, planning, creating person. Much of that material which is advertised under the guise of aids to man's creative use of leisure time falls so far short of any real educative value in the sense of increasing his sensitivities to the esthetic aspects of his environment, or developing his abilities for making esthetic value judgements, that it produces a reverse effect. The painting by numbers kit, a contrivance with which we are all familiar, is one of the more obvious deceptions, foisted without conscience, upon the individual seeking "something to

⁵¹ Box 2, Lecture Notes, Lecture on Crafts, Roysher Collection.

do.” The enamel-art kit containing preformed cooper shapes on which the victim dumps powdered, lump[y], and stringlike glass which he then cooks into permanent ugliness, only occasionally, and accidentally achieving anything of esthetic significance, are examples in the craft area. The so called sculpture materials, blatantly advertising stone-like or metal-like results are perhaps even worse for they not only end with deception, they begin with deception. Bead kits, weaving kits, clay kits, mosaic kits, and now stained glass kits—the hobby industry grinds on and on deluding its customer into believing that they are creating “art.”

Although the building of models is not an aesthetic process it too is an example of the low ebb of the hobby-crafts. In the past the building of fine ship models involved planning, the development of skills, and meticulous workmanship. Today fortunes have been made through marketing injection molded plastic models of, not only ships, but everything from automobiles and airplanes to antique interior furnishings. Nothing is needed beyond the plastic parts and bottle of glue in the package other than the victim who will learn nothing. No intellectual process is involved, no quality judgements are formed.

The machine tool industry pours forth tool after gleaming tool with project books on how to make everything from “your wife will love this ships wheel lamp” to the “cobblers” bench masquerading as an end table combined with a floor lamp. The whole disgusting pitch masquerading under the “do it yourself” movement. We need a “think it yourself” program.

The hobby industry has foisted on the American public a synthetic program which is in truth a narcotic, in its effect upon the individual. Disguised as a beneficial force for the productive and educative use of the individuals leisure time it is, in too many cases, destructive of his opportunity to use leisure time to develop any real . . . whatsoever. He is anaesthetized against it.

If the process remains as it is America will end in worse than esthetic mediocrity it will end in esthetic oblivion, at least as far as crafts are concerned.

The new materials which our lauded technology pours forth in ever greater abundance are desecrated before they have an opportunity to prove their worth. They are . . . exploited to the detriment of both the . . . and the individual. The plastic industry started the process of degrading its products from their very inception. The question never seems to have been asked “how can plastics be best used” but rather “how many things can we imitate.” If metal camera housings have been traditionally covered with leather then cheaper camera housings are developed of plastic with a spurious leather textured surface. If cotton plaid table cloths are sold to restaurants the plastics industry produces fake cotton plaid restaurant table tops. The metal industry also produces the same kind of swindle. In one sample kit of . . . rolled metal decorative sheet each sample which the manufacture proudly presented was a flagrant attempt to be something it wasn't. Wood grain on metal led the parade followed by fabric and stone. I could find only one or two surfaces which a discriminating designer with any sense of esthetic ethic would be guilty of using.

This same lack of discrimination is seen in the plastic hobby crafts such as paper doilies laminated between plastic sheet[s]. Fishing flies embedded in plastic now have left the angler's tackle box to start a new career as earrings, plastic flowers, plastic fruit, and plastic bugs. Each is a horrifying example of what it is not. Each is a movement to esthetic deception and unreality. When we see the exciting possibilities so evident in the exploration of Jan de Swart I think we cannot help but wonder how such things can happen but they do—and too few care.

The American individual has become preoccupied with unreality. He dines in restaurants which run the gamut from papier-mâché Balinese temples to plywood medieval castles, complete with portcullis, inner bailey and torch light. His swimming pool, if he has one, embodies fake tikis,

drying fish nets which never saw the sea, and anything else he can throw into his back yard to make it look like what he fondly thinks is a south-sea idyll. He is so far from knowing his own world that it appears as if he didn't want to know it—and probably doesn't. His environment is becoming to a greater degree a visual fantasia. Disneyland could spread like a cancer over the nation.

Education is the only cure for the situation we now face. The individual must be encouraged into finding reality, and in such a way, as to leave him happy with what he finds, secure in his environment, excited by his discoveries, an[d] capable of making value judgements based on true perceptions and insights.

Craft education is not in any sense the least important of the areas of education we must use if the cultural aspect of America is to be changed through a conscious effort on the part of the individual. June McFee says:

An analysis of the behaviors involved in art indicate that there are interacting abilities needed by every individual. These include: (1) sensitive awareness and perceptual skill (2) expressive responses to experience (3) the creativity to give form these responses (4) the ability to design and organize them, and (5) to have the skills and techniques necessary to bring the expressions into full communication.

I have not the time here to discuss all of these points in terms of crafts except to say that they are all inseparably a part of the craft experience and because they are a part of that experience, good craft education can effectively help to change the “deteriorating” face of our nation. The ability of our people to make esthetic value judgements will be imperative in the process.

In any discussion of the craft program I should like to discuss to some extent the absolute need for design education. Eugene Raskin, architect, in discussing the “esthetics of affluence” in the Nation derives the effect of our growing affluence upon designers. He says there is a “. . . tendency for a uniformity [of] approach to become habitual even when the demands of mass

production do not apply . . .” I believe Mr. Raskin is right. All we have today is [to] look about us. With all due apologies to Gertrude Stein I think we might say—a typewriter, is an adding machine, is a vacuum cleaner. A formula seems to have crept into the draughting rooms of many of design offices and it has so fostered itself upon the men within that they have become its slaves. Unanimous in the sameness of form and finish they constantly remind us of the dreariness that can be our conforming future. It is not this kind of design I mean.

I mean the kind of design which develops from an individual’s involvement with materials, tools, and processes guided by teachers who have more than a little knowledge of an abundance of people with money in an affluent society upon the individual attitude of the buyer of goods. Mr. Raskin points out that less serious consideration is given to quality in the goods purchased. Inasmuch as products pour from the . . . of our industrial machine almost faster than we can use them, and inasmuch as there is enough money in the pocket of every buyer to replace the short-lived shoddy product he pays less and less attention to quality. Another premise of the same writer is that “the disappearance of craft and craftsmen already mentioned means also that people are less than ever exposed to craft work (with the possible exception of some tourist souvenir trash) . . . the esthetic consequence is that fewer people learn to distinguish between originals and copies, between the real and the synthetic—or are, indeed, interested in doing so. As the slogan of this state, one might well use a recent chewing gum ad, which proclaimed its genuine artificial fruit flavor.” Mr. Raskin discusses further in the areas of music and art by pointing out that regardless of the fact that “good music” is now appreciated by millions “because of the availability of “records and radio . . . many more millions have grown accustomed to regarding music as a background for conversation, or as an accompanying element in waiting rooms, washrooms, and elevators . . .” he suggests that, “this is perhaps less serious than the inattention bordering on contempt, which such

habit engenders.” As a last but most significant quote from Mr. Raskin, he has this to say about artists in this era of scientific supremacy and over abundant material production “. . . the artists themselves (those who have not become mere purveyors of the latest fashion) turn more and more away from involvement with a society that is increasingly antiesthetic, and instead seek further means of now-symbolic expression.”

It is paradoxical that the esthetic requirements of a population existing in poverty during the industrial revolution showed the same debasement found in the affluent or wealthy society. A like paradox is evident when the attitude of the artist of that time is compared with that of the artist of today. Nicholas Pevsner in “Pioneers of the Modern Movement” discussing the artist and the time of the industrial revolution almost paraphrases Mr. Raskin’s statement on the attitude of the contemporary artist. Pevsner says, “sham material and sham technique were dominant all through industry. Skilled craftsmanship, still so admirable when Chippendale and Wedgwood were at work, was replaced by mechanical routine. Demand was increasing from year to year, but demand from our uneducated and debased population, living as a slave life in filth and penury.

The artists withdrew in disgust from such squalor. It was not for him to work for the needs of those classes, to condescend to the [taste of the] majority of his fellow men, to meddle with the ‘Arts Not Fine.’”

Up to this point we have heard the statements of a philosopher, writer, and city planner, a scientist and editor, an architect, and historian. If just a part of what they say is true then there is a problem which needs solving. A problem which, in the analysis apparent in the same statements, must be solved in terms of the individual, in terms of what June McFee has called “. . . the needed feedback about his identity.” I am concerned, as I believe every art educator is concerned, with the need for helping our citizens to grow in terms of their ability to develop aesthetic insights and

understandings, to work in terms of concepts and ideas. If the “deteriorating” visual aspect of America is to be lettered it will be in direct ratio to the ability of its people to make aesthetic value judgements. Herein lies my opinion on of the greatest challenges to art education. I agree with those who believe that art must be viewed in its broadest sense. To quote Russell Day [“When I speak of art today I am speaking of its largest dimensions. I cannot limit it as many do, to painting, drawing, and sculpture. I see it as the application of the rules of esthetics to all now-made visual forms. I see it not as that which is hung on the walls of museums or in art galleries, but that which is used in the pursuit of refined and gracious living. I see it as an expression of beauty in every man-made thing whether it be a sculpture, a tractor, or a house or a bridge, a great building or a photograph, an exquisite jewel or the container for the dressing table, whether a painting in the living room or a rug on the bedroom floor, whether a tapestry or a bed cover, I see it as a challenge to man’s thinking both in the process of its creation and the process of its being viewed. I see it as the high form of order imposed by man on all visual form created by him—order that is basic to all nature but in no way a copy of nature.”]

Appendix C: Glossary

Altar: “The table on which is accomplished the sacrifice of the Mass. Originally of wood; from the 4th century of stone. It must contain, in the part called ‘the sepulchre,’ the relics of some martyr-saint. It is solemnly consecrated by a bishop and symbolizes Christ.”⁵²

Altar Candlesticks: “On the retable or mensa of some large altars, particularly in Roman churches three single sticks are placed on either side of the cross or crucifix. In this case the cross or crucifix is considered a light, which makes seven, the symbolic number of perfection.

Four, five and seven single sticks are sometimes found on large altars in both the Roman and Anglican traditions. As we have mentioned before, Lutheran usage follows the more ancient practice and prefers the use of two sticks only.”⁵³

Altar Cross: “On the altar the rubrics require a cross of such dimensions that it can be seen by the people. It is the stational cross which preceded the procession and was then placed near the altar; then it was placed on the altar itself, where it later remained, even outside the time of the celebration of Mass.”

Altar Decoration: “The Missal and, in more detail, the Ceremonial of Bishops give the appropriate rules for the decoration of an altar. This is to vary according to the liturgical season, the feast that is being celebrated and the rank of the person who celebrates. Necessary objects are the three linen altar cloths, the cross, two candlesticks, and—if the celebrant is not a prelate—the altar card with the prayers of the Canon. For a great feast the candlesticks are to be six of fine metal, there is to be a frontal and a carpet. Between the candlesticks reliquaries or statues of precious metal, or vases of flowers, are placed.”

Baldaqin: “A canopy, held aloft by movable poles, to protect, during a procession, the Blessed Sacrament, notable relics and eminent persons. The same purpose is fulfilled by the umbrella, especially over the Blessed Sacrament.

Also called a Baldaqin is the covering of material which protects the altar.”

Baptism: “The first of the seven sacraments instituted by Our Lord, it takes away original and actual sin, if any, makes us Christians, that is sons of God and members of his Church, and a character is imprinted on our souls.”

Baptismal Font: “The basin, usually circular or octangular, where formerly Baptism used to be administered by immersion. A small shell was substituted when the rite by infusion prevailed.”

⁵² All definitions are taken directly from: Giacomo Lercaro, *A Small Liturgical Dictionary* (Collegeville, MN: The Liturgical Press), 1959, unless otherwise noted.

⁵³ Carl Hoefler, *Designed for Worship: A Study of the Furniture, Vessels, Linens, Paraments, and Vestments of Worship* (Columbia, SC: The State Printing Company, 1964), 26.

Bible: “The collection of writings divinely inspired and as such entrusted to the Church. They are divided into the Old and New Testaments. The Old Testament comprises the sacred books written before Christ; the New Testament is formed from the apostolic writings.”

Bishop: “The highest grade in the hierarchy of Orders, which confers the fulness of the priesthood, the power, namely, of conferring on others the same priesthood.”

Bread: “The matter of the eucharistic Sacrifice. It was prescribed by Christ himself who prepared men for it by the miraculous multiplication of the loaves and announced it to the discourse at Capharnaum. It is the basic and universal food of man, ‘the staff of life,’ well suited to be the matter of the sacrament which nourishes the supernatural life in souls.”

Candles: “Candles have a practical use and an honorary use in worship. The candles on the altar at Mass appear with certainty only in the 11th century. Perhaps they were those which were carried before the celebrant as a sign of respect, as was done before high magistrates, which were at first placed on the ground, and then were placed beside the cross on the altar, not so much for any utilitarian reason as to honour Christ, the light of the world. The ‘Ceremonial of Bishops’ prescribes seven candles for a pontifical Mass, six for a solemn Mass, four for a sung Mass and two for a low Mass.”

Celebrant: “The bishop or priest who offers the sacrifice of the Mass, or presides at another function of the sacred Liturgy.”

Chalice: “A sacred vessel which from of the beginning Middle Ages has kept the same form (base, stem with and cup). In it is offered and consecrated the wine in the Holy Mass. It may be of gold or silver, and even of pewter but the inside of the cup must be gilded. It is consecrated by a bishop.”

Chant: “In the Mass, and in general in the Liturgy, this has a threefold purpose: (a) to actualize the participation of the people, whose part is the acclamations and litanies; (b) to accompany, interpreting its meaning, some long ceremony such as the Introit, the Offertory, the Communion, accompanying the entrance procession, the offering of the gifts and the distribution of Communion; (c) to create a moment of rest between one reading and another, such the Gradual, the *Alleluia*, the Tract. In general, it adds a special beauty and solemnity to the liturgical text, which it sometimes interprets.”

Ciborium: “A ciborium is a chaliced-shaped vessel with a fitted dome-shaped lid surmounted by a cross. It is used to contain the wafers during a communion. The host may also be distributed directly from this vessel.”⁵⁴

Clergy: “The body of persons (clerics) which the Church, by liturgical ordination and canonical institution, has set apart for the worship on God and the spiritual government of the faithful people. Entry is made into the ranks of the clergy by the initial ceremony of Tonsure.”

⁵⁴ Hoefler, *Designed for Worship*, 43.

Communion Rail: “The communion or altar rail is designed to separate the sanctuary from the body of the church. The faithful kneel at the altar rail to receive Communion (Holy Eucharist).”⁵⁵

Credence Table: “The credence table is placed permanently at the epistle side of the sanctuary to hold certain requisites for Mass and other services. It may be made of any material.”⁵⁶

Cross: “The most important symbol. Formerly an instrument of torture, it is composed of two pieces of wood which cross over each other. The cross can be *decussata* (X) *commissa* (a T), or *immissa* (*capitata*) when the traverse is applied to the upright some distance from the top. It is called a Latin Cross if the upright is longer than the traverse; a Greek Cross if all the four arms are equal.”

Cruets: “Vessels which contain the wine and water to be carried to the altar for the sacrifice. Of ancient use, they figure in the early lists of liturgical furniture. They may be of glass, or terracotta, or sometimes of metal. Only in a Pontifical Mass is there a cruet different from the water cruet for the sacrifice, a bigger one for the washing of the hands (*aquamanile*).”

Eucharist: “The mystery in which under the appearances of consecrated bread and of consecrated wine, there is really present, with his Body and with his Blood, Soul and Divinity, our Lord Jesus Christ, who in the Mass offers himself as a holy and spotless Victim to the Father, and in Holy Communion gives himself to the faithful as the food of eternal life.”

Evangelists: “The writers of the four Gospels: St. Matthew, at first a publican and then an Apostle; St. Mark and secretary of St. Peter; St. Luke, a doctor, the disciple and faithful companion of St. Paul; St. John, the Apostle.

The Liturgy, and, as a consequence, art, very soon saw them figuratively in the four winged animals (man, lion, calf and eagle) which in Ezechiel draw the chariot divine Majesty, and in the Apocalypse stand near the throne of God.”

Hanging Cross: “As early as the 8th century a hanging cross was suspended above the altar-table, sometimes from a corona, or ciborium, and at other times hung independently.”⁵⁷

Holy Ghost: “The third Person of the Blessed Trinity. He is always remembered in the Trinitarian formulas. Characteristic is his invocation in the *Epiclesis*, for which reason he is called the ‘Paraclete.’ The Roman Rite, which has no *paracletic* *epiclesis* invokes him in the oblations at the Offertory with a formula which is of late origin (*Veni, Sanctificator...*).”

Host: “Only from the 9th century, and generally for the Latin Church from the 12th century, were special sufficiently small hosts for the Communion of the faithful made when the bread for the celebrant was so reduced in size that it sufficed for him alone. Thus we came to have the particles

⁵⁵ Paul Thiry, Richard M. Bennett, and Henry L. Kamphoefner, *Churches and Temples* (New York: Reinhold Publishing Corporation, 1953), 37C.

⁵⁶ *Ibid.*, 46C.

⁵⁷ Hoefler, 20.

and the hosts now used. These from the end of the 12th century began to have impressed on them the image of the Crucified.”

Jesus Christ: “The Son of God made man. True God like the Father, Jesus Christ, as man, is by his nature and his mission the mediator between God and men, the principal and necessary minister of worship, the supreme sacred minister, Priest for ever, who possesses uniquely the power to offer to God a perfect and fruitful homage. The grace of union makes him the holy, innocent and immaculate Priest. From his power originates by participation the power of the other ministers and nothing is done in the way of worship except by means of him, with him and under him. It is in this his function of Priest and Mediator—the motive and purpose of his Incarnation—that Jesus Christ especially appears in, and is at the centre of, the Catholic Liturgy, which consists in praise of the Father (and, in the unity of their nature, also of the Son and of the Holy Spirit) through Christ, Our Lord.”

Laity: “Thus already in the letter of St. Clement of Rome are called the simple faithful, as opposed to the clergy.”

Lectern: “In the primitive house-church of early Christian worship the scriptures were read from a lectern which was brought into the worship area, probably from the house library.”⁵⁸

Liturgical Furniture: “Besides the altar, the liturgical life of a church demands a collection of furnishings and of objects which are of varying importance, but all should bear the imprint of their sacred use and be distinguishable from profane furnishings. The principal are: the credence, the Communion Table, the throne of the Bishop, the benches for the celebrant and the ministers, the choir, the seats for the faithful, pulpits, bookstands, confessionals, the funeral furnishings and the sacristy furnishings.”

Liturgical Movement: “The entire activity, individual or collective, which is directed to making known, loved and practised in a better way the Liturgy. It arose in France in the last century through the work of Abbott P. Guéranger and has spread throughout the entire world. It has recently been sanctioned and encouraged by the Church in the Encyclical *Mediator Dei*.”

Liturgical Objects: “For the celebration of Holy Mass and for the service of the Liturgy in general, besides the sacred vestments and sacred vessels properly so called (chalice, paten, pyx, monstrance), various objects are used whose form and decoration must conform to tradition and to their sacred use. These are, chiefly, for Mass, the candlesticks, the bookstand (or cushion), the altar cards, the cruets for the water and the wine, the altar bell; and, for a High Mass, the thurible or censer with its boat, which contains the incense.”

Liturgy: “The public and official worship that the Church gives to God, or, in conformity with the Encyclical *Mediator Dei*, the integral worship of the Mystical Body of Christ, that is, of the Head and of the members. This worship can be considered in its soul and interior force which comes to it from Christ himself, who offers himself, acts and prays in the Church, his Mystical Body; and in its external element of formulas, chants, readings and ceremonies, instituted and regulated by

⁵⁸ Ibid, 49.

the Church herself with the authority of Christ. It is a single and vital combination of elements directed especially to the glorification of God, One and Three (its latreutic object), and, secondarily, to the salvation of souls (its soteriological end).

The term 'liturgy', first used by pagans for public works of a religious character, passed into the Greek version of the Bible, called the Septuagint, to designate religious service in Israel; the New Testament used it in this sense applying it to Christian worship. In early times it then came to mean in the concrete the Mass, and has always kept this meaning up to the present among the Greeks, although in the Middle Ages among the Latins this was forgotten and other names were substituted (*Officia Divina, Ministeria Domini*). The name was revived in the 7th century in the learned language of the reborn liturgical studies, and finally came into common usage, being sanctioned also by the official documents of the Church."

Lord's Supper: "The name given to the last paschal supper in the mortal life of Jesus, at which he, on the eve of his death, consecrated for the first time the bread and the wine and gave to the Apostles the power and the command to consecrate in his memory."

Luna: "The lunette (luna) is a round or crescenta case, approximately three inches in diameter which is designed to contain the large Sacred Host (Eucharist). For exposition of the Sacred Host at services such as benediction and the Forty Hours Adoration the lunette is inserted into a monstrance."⁵⁹

Mass: "The Mass is the sacrifice of the Body and of the Blood of Christ under the appearances of bread and wine, which Jesus, by the ministry of his Church, offers on the altar as a renewal of the sacrifice of the Cross and as a perpetual application of the merits acquired by that sacrifice. It is thus the supreme act of worship, the centre of the Liturgy, from which emanate and to which converge all the other liturgical acts."

Mensa: "The flat top of the altar-table is known as the mensa. This should be a single piece of stone, wood, or other suitable material without blemish. It is also called a mensa-table, altar-stone, or altar-slab.

Five Greek Crosses may be incised into the mensa-one at each corner, and one at the center, or center forefront. These crosses may also be embroidered in white thread on the fair linen. They symbolize the five wounds of Christ as he hung upon the cross."⁶⁰

Missal: "The Book which contains all the texts necessary for the celebration of Mass."

Missal Stand: "The missal stand holds the copy of the missal book. This stand is called in the Anglican tradition an altar desk. It is made of wood or metal, with or without a base and stem. The correct location of the missal stand is on the altar-table, except during communion when it is on the center of the mensa at the front edge. When there is communion the missal book is placed on the gospel side immediately beyond the edge of the corporal."⁶¹

⁵⁹ Thiry, Bennett, and Kamphoefner, *Churches and Temples*, 42C.

⁶⁰ Hoefler, 13.

Monstrance: “A vessel of precious metal in which the sacrament is carried in procession and exposed on the altar is called the monstrance. It possesses a glass window through which the host is visible.”⁶²

Offertory: “The first act of the ‘Mass of the Faithful.’ It is the offering of the matter for the sacrifice. The priest presents to God the bread and the wine for consecration, accompanying the gesture with a prayer of late origin and of a private character.”

Oil Stock: “These cylindrical containers contain three different oils: oil for the Sacred Chrism (such as baptisms, confirmations, and to consecrate the altar); oil for catechumens or baptisms; and oil for anointing the sick.”⁶³

Paschal Candle: “A candle, usually very big, which is solemnly blessed in the vigil service of Holy Saturday. The deacon sings a solemn hymn in its praise (*Exsultet*), and from its flame are lit the lights of the church. The ceremony and its accompanying text had their full significance when the blessing of the candle was the solemn *lucernarium* (lighting the lamps), with which began the vigil of Easter night.

The Paschal Candle represents the risen Christ and so has on it five grains of incense, which the celebrant has fixed there in the shape of a cross, as a remembrance wounds of the Saviour.”

Paten: “A small plate circular in form used for the distribution of the host at communion, is called a paten. The center is depressed to fit the top of the chalice.

In the Middle Ages the paten was generally made of gold or silver and elaborately engraved, but the simple paten is preferred for current usage.”⁶⁴

Pectoral Cross: “From the custom of wearing around the neck relics or other sacred things there arose among the faithful the use of the pectoral cross, which today is worn by right only by a bishop.”

Pew: “In the early church there was no seating provided for the congregation with the exception of the elderly and the infirmed for whom there was a bench that ran around the walls of the nave. Since the services were extremely long, it is doubtful that the people stood continuously during a service. More than likely they sat on the floor during certain parts of the worship.

In the 10th century, seating began to appear for the ordinary laity. In most cases it was not fixed pews but movable benches or chairs. This gave great flexibility to the nave, enabling it to be used for many sacred and civil ceremonies which were commonly held in the large churches.

⁶¹ Ibid, 33.

⁶² Ibid, 47.

⁶³ Irving S. Cooper and Dean Bekken, *Ceremonies of the Liberal Catholic Rite* (San Diego: St. Alban Press, 1996), 25.

⁶⁴ Hoefler, 41.

The pew most common to us today is a permanent fixture of the nave securely attached to the floor. It is a long seat partly closed at the ends by large panels. These panels are reminiscent of a post-Reformation development of family or private pews.”⁶⁵

Pope: “The Pope is the supreme legislator for the Liturgy.”

Priest: “This is the name with which in the New Testament and the earliest days were designated those invested with the second grade of Orders, the priesthood.”

Processional Cross: “The cross on a very long staff which is carried at the head of a procession.”

Pulpit: “The pulpit, or place to preach from, was introduced into the church following the rise of the preaching orders (twelfth and thirteenth centuries) when sermons became common (by the friars in the town square, in the church yard, and finally in the church itself). Now the pulpit, while not required, is commonly used.”⁶⁶

Pyx: “The pyx should not be confused with the ciborium. It is used only for containing the bread during communion and preserving the host for the purpose of giving communion to the sick and infirmed at other times and places than the general communion of the congregation.

It can also be used to store the wafers between communion services. Unlike the ciborium, distribution is never made directly from the pyx. It can be either square or round in design, and a simple cross may be engraved on the top, or attached as an ornament which serves as a handle to the lid.”⁶⁷

Reredos: “The wall or screen at the back of the altar, when give given special decorative, or architectural treatment, is a called a reredos. Often it is made of the same material as the altar and appears as an extension of the retable. In most large churches of the past it was extremely elaborate often extending across the whole east wall of the church.

When the reredos is in the form of a painting, or a single piece of sculpture, it is generally referred to as an altar piece.”⁶⁸

Sanctuary Lamp: “In the Old Testament it was customary to keep a light ever burning before God’s altar to symbolize His *real presence*. It was called the *ner tamid*, or perhaps more popularly known as the *shekinah*.

In the early church any focus of devotion could be identified by a light called the sanctuary light. It was usually hung from the ceiling by chains or was supported by a stand. It reminded the worshipper that God was at all times present in His house.”⁶⁹

⁶⁵ Ibid., 58–59.

⁶⁶ Thiry, Bennett, and Kamphoefner, 48C.

⁶⁷ Hoefler, 42.

⁶⁸ Ibid., 14–15.

⁶⁹ Ibid., 28.

Tabernacle: “The tabernacle, in which is reserved the Eucharist, should be placed on the high altar, except in those churches where there is a choral Office. It is to be veiled, as a sign of respect, with a curtain or conopaeum; before it a lamp is to burn continually.”

Wine: “The second element, with bread, which is the matter of the Eucharist.”

Appendix D: Christian Symbols

Anchor: One of the oldest Christian symbols, the anchor is a sign of hope: “We have this hope as an anchor for the soul, firm and steadfast. It enters the inner sanctuary behind the curtain, where Jesus our forerunner has entered on our behalf.”⁷⁰



Book and Sword: The sword and open book is a sign for Saint Paul. The engraved letters “S” and “G” stand for *spiritus gladius* (sword of the spirit).⁷¹ In Ephesians, chapter six, verse seventeen, it is written: “Take the helmet of salvation and the sword of the Spirit, which is the word of God.”⁷²



Dove: The dove is a symbol of the Holy Spirit, as recorded in Matthew 3:16: “As soon as Jesus was baptized, he went up out of the water. At that moment heaven was opened, and he saw the Spirit of God descending like a dove and alighting on him.”⁷³



Eagle: The eagle is a symbol for Saint John the Evangelist.



Fish: The fish is a symbol of Jesus and when intertwined it represents the Holy Trinity (the Father, Son, and Holy Spirit).⁷⁴



⁷⁰ LeRoy H. Appleton and Stephen Bridges, *Symbolism in Liturgical Art* (New York: Scribner, 1959), 2 and Hebrews 6:19, <https://biblehub.com/hebrews/6-19.htm>

⁷¹ Information courtesy of Saint Paul’s Episcopal Church, Ventura, California.

⁷² Ephesians 6:17, <https://biblehub.com/ephesians/6-17.htm>

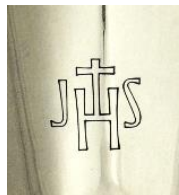
⁷³ Appleton and Bridges, *Symbolism in Liturgical Art*, 32 and Matthew 3:16, <https://biblehub.com/matthew/3-16.htm>

⁷⁴ Appleton and Bridges, 37.

The fish, beneath a platter of five spheres representing loaves of bread, points to the biblical story of *The Feeding of the Five Thousand* from Mark, chapter six, verse forty-one which states: “Taking the five loaves and the two fish and looking up to heaven, he gave thanks and broke the loaves. Then he gave them to his disciples to distribute to the people. He also divided the two fish among them all.”⁷⁵



IHS, IHC: The letters engraved here represent the first three letters of Jesus’s name in Greek.⁷⁶



Keys: Keys are a sign for Saint Peter. In Matthew 16:19, Jesus writes to Saint Peter: “I will give you the keys of the kingdom of heaven; whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven.”⁷⁷



Lamb: The lamb symbolizes Jesus.



Lion: The lion is a symbol of Jesus, power, courage, and valor, and is the cardinal virtue of Fortitude.⁷⁸



Ox: The winged ox is a sign for Saint Luke the Evangelist.



⁷⁵ Mark, 6:41, <https://biblehub.com/mark/6-41.htm>

⁷⁶ Appleton and Bridges, 47.

⁷⁷ Matthew, 16:19, <https://biblehub.com/matthew/16-19.htm>

⁷⁸ Appleton and Bridges, 58–59.

Peacock: These two stylized peacocks flanking a chalice symbolize immortality.⁷⁹



Phoenix: The phoenix is a sign for Jesus's resurrection.⁸⁰



Pomegranate: The pomegranate in the cross' center is a sign of royalty and of Jesus and when depicted in such a way that the seeds appear, this fruit represents the resurrection.⁸¹



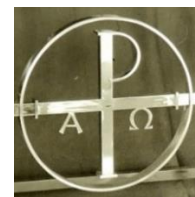
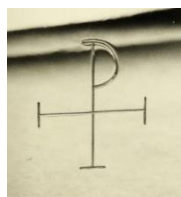
Unicorn: The unicorn is a symbol of Jesus.



Wheat: Wheat can signify abundance, as one of the main ingredients in bread and of the Eucharist or host (a sign for the body of Jesus).⁸²



XP (Chi Rho): This Christogram, or monogram for Jesus is taken from the first two letters of His name in Greek (ΧΡΙΣΤΟΣ). The alpha and omega (Α and Ω) were added later to signify Jesus's divinity.⁸³



⁷⁹ Ibid., 74.

⁸⁰ Appleton and Bridges, 76.

⁸¹ Ibid., 77.

⁸² Alva Steffler, *Symbols of the Christian Faith* (Grand Rapids: W. B. Eerdmans Pub., 2002), 18.

⁸³ Appleton and Bridges, 111.

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